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Mitchell's Class Method

for the

CORNET

by

Albert G. Mitchell, Mus. D.

Assistant Director of Music, Boston Public Schools



Oliver Ditson Company

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Introduction

The late war has emphasized the importance of music as a necessity of life. The call for more orchestras and military bands has become insistent.

To meet this demand, selected individuals must be trained to play band and orchestral instruments and to take their places in musical organizations.

This teaching must necessarily be in class form, such as is in operation in our violin classes.

In order to do this work properly, certain requirements must be met. First, the class should be few in number and its members able physically, mentally and musically, to undertake the study. Moreover, they should be good letter-name readers, this is a matter of importance.

Secondly, the instructor must not simply be a good performer, but a teacher with a reserve of patience, tact and resource.

Thirdly, a specially designed book prepared for the purpose of group teaching is necessary. It must be pedagogical and simple. It should also recognize two important factors, limitations of the pupil and the time allowed for the work by the Course of Study. Above all things the book must be intensive and direct in its teaching, a discursive method is a heavy handicap.

This type of Class Method for the Cornet endeavors to fulfill these requirements.

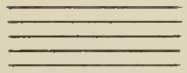
Taking into account the fact that the pupils will eventually become members of an orchestra, serious attention has been given to the preparation for this work. Orchestral extracts form part of almost every chapter, and to further emphasize the prime importance of this side of the pupils' musical education, an Appendix has been entirely devoted to the subject.

To sum up: Given the right kind of pupils; a trained and sympathetic teacher; and a Text-book made to fit conditions, it is not unduly difficult to teach, in class form, the elementary playing of orchestral instruments.

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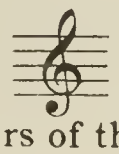
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The Rudiments of Music

The Staff  is made up of five lines and four spaces. Lines and spaces above and below the staff are called added lines and spaces.

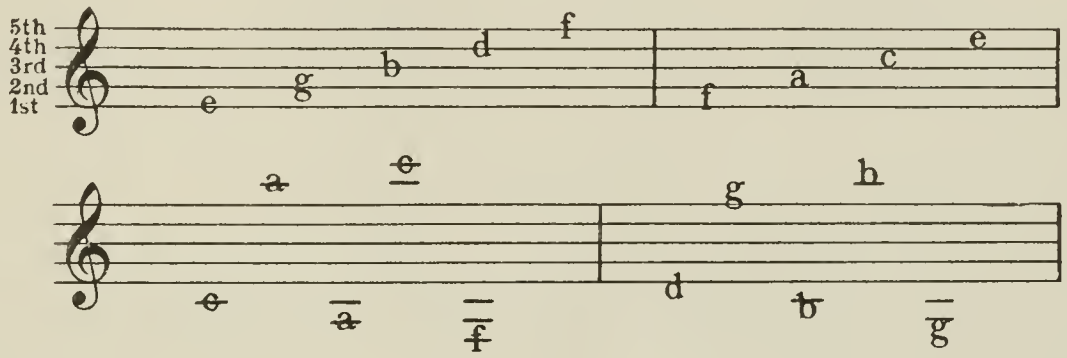
Each line and space represents a sound.

Notes are symbols of tone duration, they have nothing to do with pitch. "Pitch" is another word for sound.

The G, or treble clef  is so called because its principal curve encompasses the G line of the staff.

The first seven letters of the alphabet are used to name the staff degrees, the lines and spaces.

THE NAMES OF THE STAFF DEGREES



NOTES AND THEIR CORRESPONDING RESTS

- Whole-note, equals 4 beats or counts.
- Half-note, equals 2 beats or counts.
- Quarter-note, equals 1 beat or count.
- Eighth-note, equals ½ beat or count.
- Sixteenth-note, equals ¼ beat or count.

- Whole-rest, equals 4 beats or counts.
- Half-rest, equals 2 beats or counts.
- Quarter-rest, equals 1 beat or count.
- Eighth-rest, equals ½ beat or count.
- Sixteenth-rest, equals ¼ beat or count.

MEASURES AND BARS

A bar is a line drawn through the staff. The space between two bars is a measure. A double bar shows the end of a section and also the end of a piece.

SHARPS, FLATS AND NATURALS

A Sharp (♯) changes the pitch of any staff degree to one a half-step, or semitone higher.

A Flat (♭) changes the pitch of any staff degree to one a half-step, or semitone lower.

A Natural (♮) restores the pitch of a staff degree which has been changed by a sharp or a flat.

KEY SIGNATURES

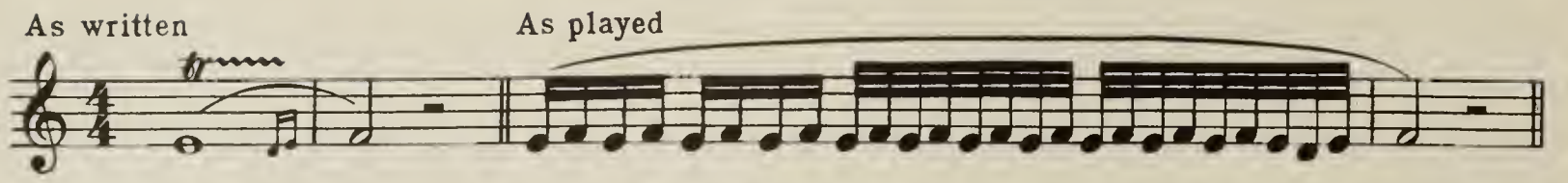
A group of sharps or flats placed immediately after the clef and at the beginning of every line is termed the Key Signature. It shows which degrees (lines and spaces) are to be changed so as to conform to the proper construction of the scale. One key (C) has no sharps or flats in its signature. It is called the Open Key. Sharps or flats which do not belong to the key are known as Accidentals, or Chromatic tones.

TIME SIGNATURES
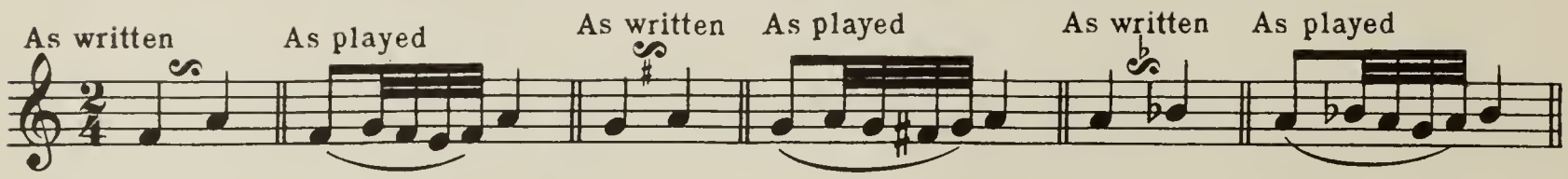
All time signatures are fractions. The upper figure is the numerator, the lower the denominator. The denominators in modern music are 4; which represents a quarter-note (♩); and 8; which represents an eighth note (♪). Other numbers, 2 and 16 are used. Therefore, $\frac{4}{4}$ signifies four quarter-notes in a measure; $\frac{2}{4}$ two quarter-notes in a measure; $\frac{3}{4}$ three quarter-notes, $\frac{3}{8}$ three eighth-notes; $\frac{6}{8}$ six eighth-notes; $\frac{9}{8}$ nine eighth-notes. The Common time sign (C) is also represented by $\frac{4}{4}$.

EMBELLISHMENTS

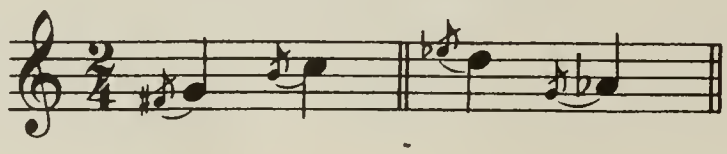
THE TRILL



THE TURN



THE GRACE NOTE



TO THE PUPIL

TONE PRODUCTION

Grasp the instrument firmly around the valve casings with the thumb and fingers of the left hand. Place the right thumb against the casing of the 1st valve, putting the tips of the 1st, 2nd and 3rd fingers on the valve buttons. The little finger rests on top of the tube.

The instrument should be held horizontally.

The mouthpiece is placed in the middle of the lips. It should not be pressed violently against them; if it is, the freedom of the tone will be prevented. Therefore, discover by practice just the amount of pressure needed against the free lips and the teeth.

Both lips vibrate, but the upper one more than the lower.

When starting the tone, the tongue must be drawn sharply back from the teeth as if pronouncing ("tu") as in the word *tun*.

Breathe through the corners of the mouth when playing. Breathing through the nose is too slow for keeping the lungs properly filled.

There is no danger in filling the lungs full of air, but there is much danger in trying to play without having previously inhaled, as beginners often do. Raising the shoulders does not make the least addition to the intake of air. Fill up the chest just as soldiers and sailors are taught to do.

Puffing out the cheeks shows the beginner. No experienced player does so.

High tones, which should be left alone until the lips are strong and the breathing developed, call for a large breath and firm lip pressure, and a pronounced articulation ("tu") of the tongue. Low tones call for looser lips and a lighter breath pressure.

Should the tongue make a violent stroke and the breath be uncontrolled, a brassy ear-splitting tone will result. It takes time, thought and practice to produce a smooth, round musical tone. Soft tones are invariably agreeable; therefore, every effort must be made to produce this desirable quality. Do not forget your numerous friends' comfort when practicing. For part of the time place a mute in the bell and tie it in with a piece of narrow tape.

CARE OF INSTRUMENT

There is no excuse for a dirty, odorous instrument; no self-respecting musician has such a thing. To keep the tubes sweet and in a sanitary condition, rinse out the instrument twice a week with warm water. Place the mouthpiece now and then in boiling water for five minutes. When cleaning the valves unscrew them very carefully, wipe them with a clean cloth, and with a small paint brush, paint them with specially prepared valve oil. In replacing the valves do not force them in; feel the way gently. Unless the valves work smoothly and rapidly one cannot play.

ABOUT THE SLIDES

Occasionly remove them, wipe clean, and rub a *little* vaseline on them. When removing and replacing them keep the valves down.

Never use another player's mouthpiece, nor permit him to use yours, for contagion is possible.

TO THE TEACHER

With our all too limited time we cannot afford to follow any procedure which does not concentrate the pupils' efforts. Directness should be the watchword.

Repetition also is necessary to rivet the attention and to drive home the desired point.

The author has found that for drilling purposes a chart is superior to printed exercises, many of which do not contain the problem to be solved at the particular time. Furthermore, by employing drill charts, space is released in the book for a large amount of melodic material. Also, any rhythmic or tonal difficulty encountered should be transferred to the chart and the battle fought out.

THE DRILL CHARTS AND HOW TO USE THEM

The charts may be drawn to as large a scale as possible upon a blackboard, or they may be made upon white paper and pasted upon thick cardboard such as is used for maps. A thin pointer is needed. A long dowel answers the purpose admirably.

The author, for ease in transportation from school to school, has both charts painted upon blackboard cloth with rollers at the top and bottom. When in use, the charts are placed back to back upon a stand made by the pupils of the manual training class. To protect them from the weather they are enclosed in a long narrow bag.

(No attention is paid, when passing along the street, to the envious looks of any one who erroneously concludes that the author is faring forth upon a fishing excursion.)

When drilling upon chromatics, the teacher must say, "Sharp!," "Flat!" or "Natural!" as the case may be, pointing at the same time to the line or the space which is to be changed.

A few chart exercises should form part of each lesson. Toneless finger exercises are excellent.

For drill in note values, use but one sound, G for instance. For rhythmic purposes use scale forms chiefly. (See "Typical chart exercises" Appendix B). Drill in chromatic inflections need not be given in rhythmic form. Give one thing at a time. Tap the notes which are to be made "Staccato!" For slurred groups, move the pointer from note to note, or over a series of notes, in imitation of a curve, saying "Slur!" If no words are used the tones are to be played in the ordinary fashion, tonguing each tone *but not in a disconnected, spasmodic manner*, something which beginners are prone to do. To emphasize the importance of keeping in mind the key signature, the symbols forming it are placed before each degree affected. Use the rests freely.

Chart №2
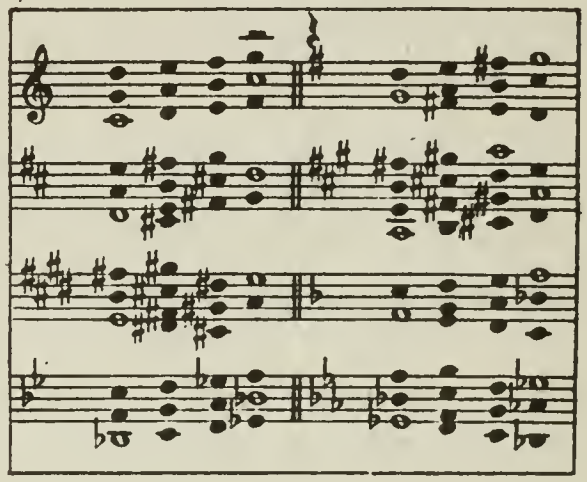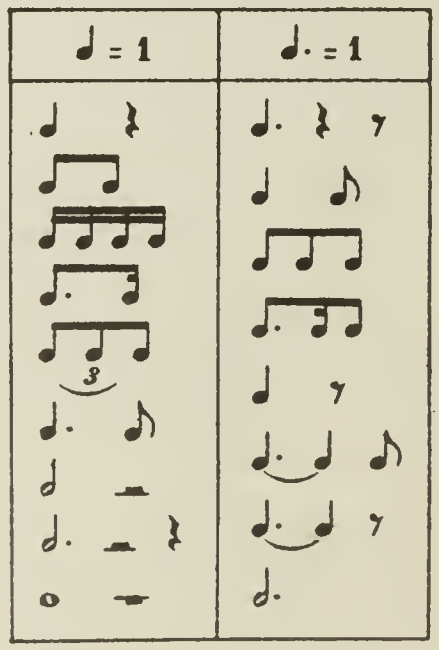


Chart №1



ABOUT TUNING, AND TRANSPOSING

If the exercises and melodies are accompanied, the cornet must be tuned to the piano, which is likely to be below pitch.

Call for open G, which should be made to accord with the piano F by drawing out the open tones slide.

Next, the first space F, played by the first valve, must be tuned to E♭ of the piano. Draw the first slide to lower the pitch.

The third valve A should agree with the piano G. If it does not do so, draw its slide.

The second valve can be changed but little.

Even with all this, certain tones will be out of tune. No cornet is perfectly in tune, many sounds need humoring.

Every piece of music in this book is written for a B flat instrument; therefore, every tone is written a whole step higher than its actual sound. Transpose by playing the piano tones a whole step lower.

SIZE OF CLASS, etc.

It is not desirable to organize a large class.

In the early lessons, time will be saved by having individual instruction for a goodly part of each period.

A paperoid mute for use in the first stages, although making the instrument a little harder to blow, on account of the air "backing up," will save the teacher's nerves.

Nothing will be gained, but something may be lost by attempting too much at once. Time must be allowed for muscles to strengthen and for practice in reading from fixed pitches. The question of reading suggests the choosing of candidates who have had some musical experience.

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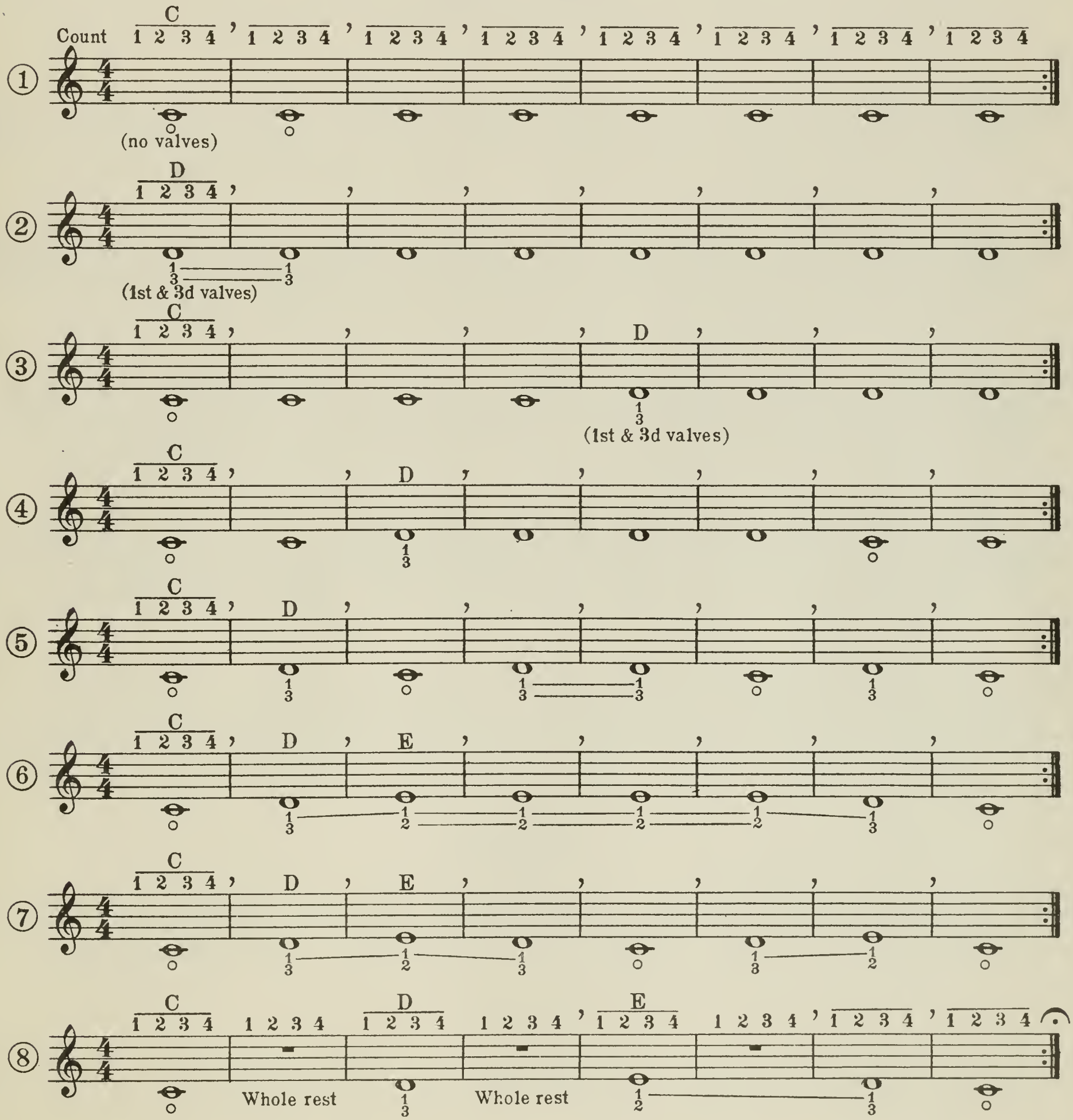
Chapter I

THE WHOLE-NOTE (1234 o) THE WHOLE-REST (1234 𝄻) EXERCISES IN $\frac{4}{4}$ TIME

(Consult "Rudiments of Music")

Play gently and softly. Tongue ("tu") each tone. Count strictly. The line over the counting numerals helps to show the duration of the note. A line connecting two or more fingering numerals shows that the finger remains on the valve. The commas (,) indicate the breathing places. Take breath also when rests occur. The two dots placed before the double bar shows that the music is to be repeated.

EXERCISES

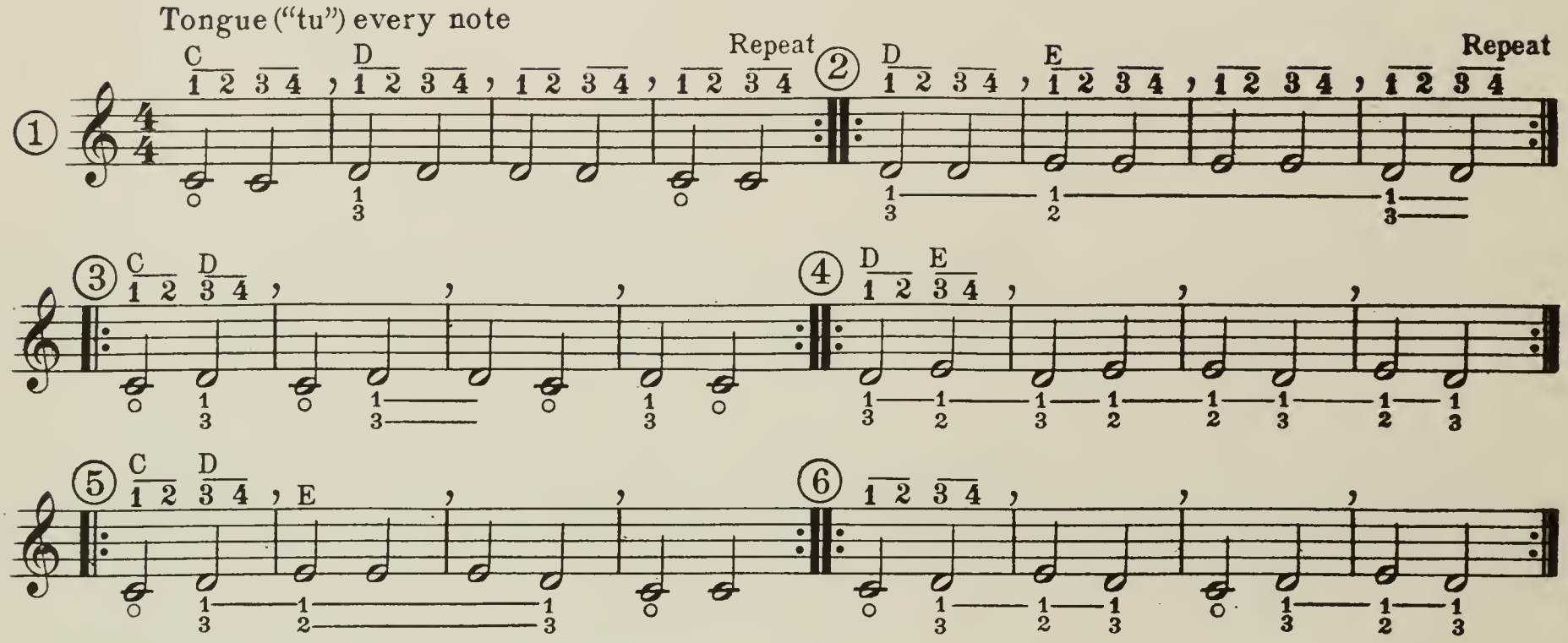


Chapter II
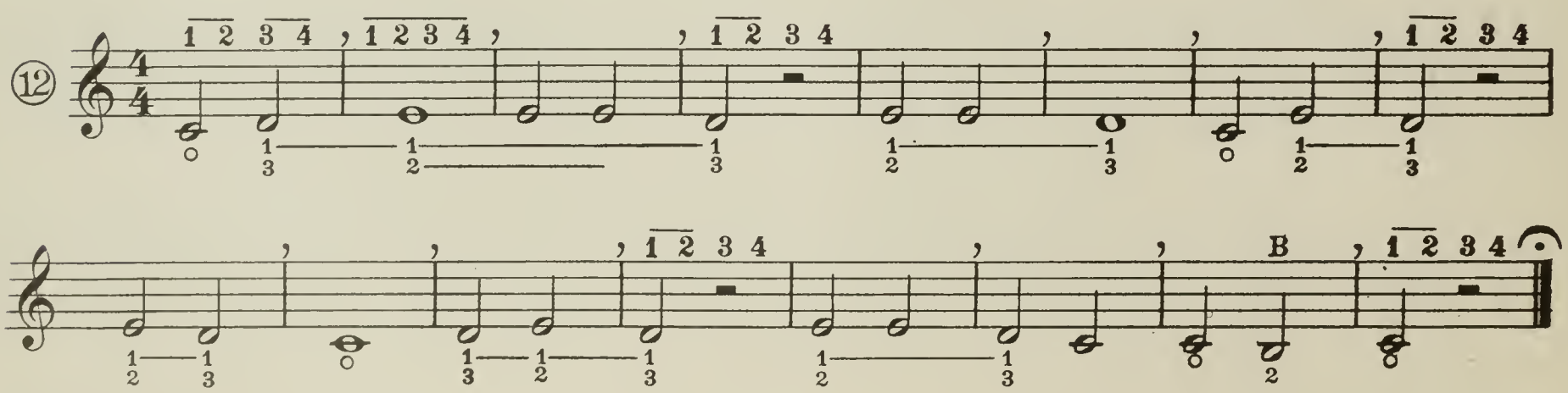
THE HALF-NOTE ($\overset{1\ 2}{\mathbf{d}}$) THE HALF-REST ($\overset{1\ 2}{\mathbf{-}}$) **THE REPEAT SIGN (:𝄇:)**

(Consult "Rudiments of Music")

EXERCISES



MELODY
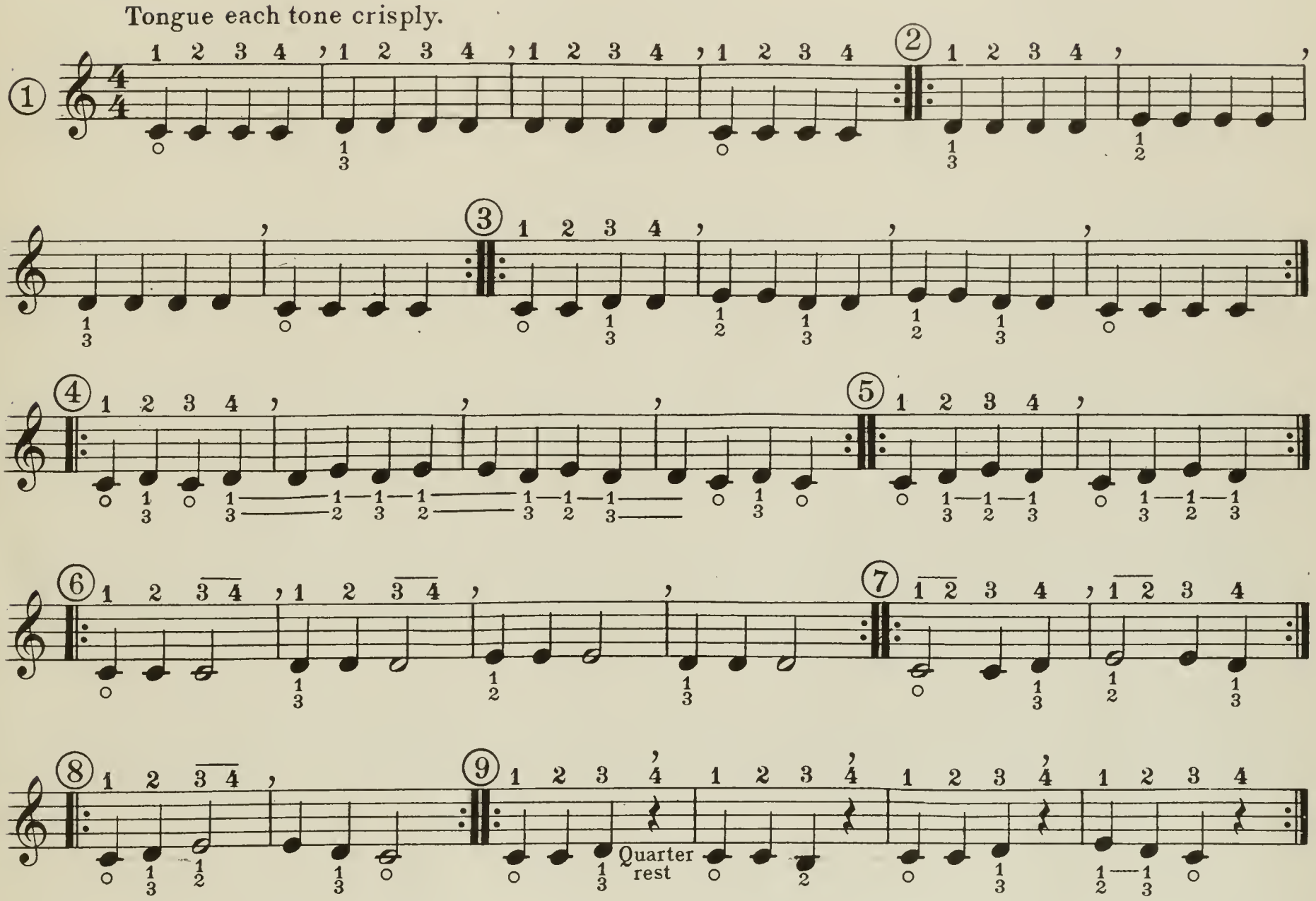


Chapter III

THE QUARTER-NOTE (♩) 1 count THE QUARTER-REST (𝄽) 1 count
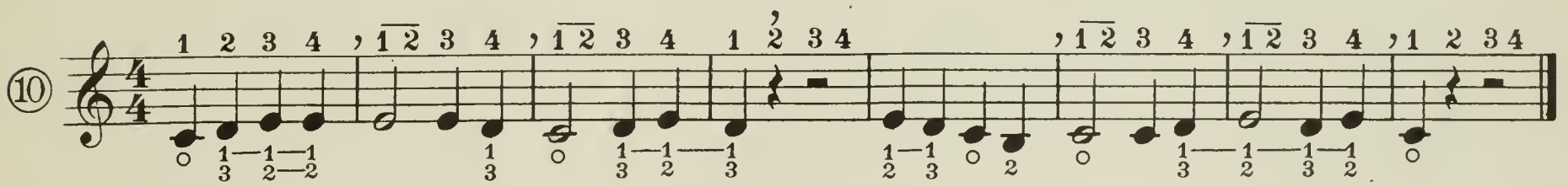
(Consult "Rudiments of Music")

EXERCISES
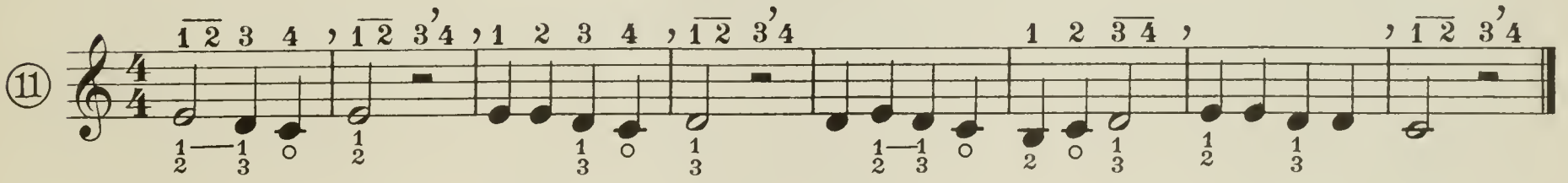
Tongue each tone crisply.
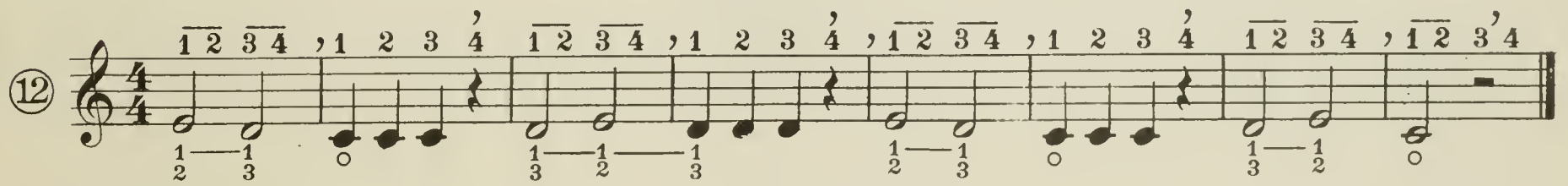


MELODY



MELODY



MELODY



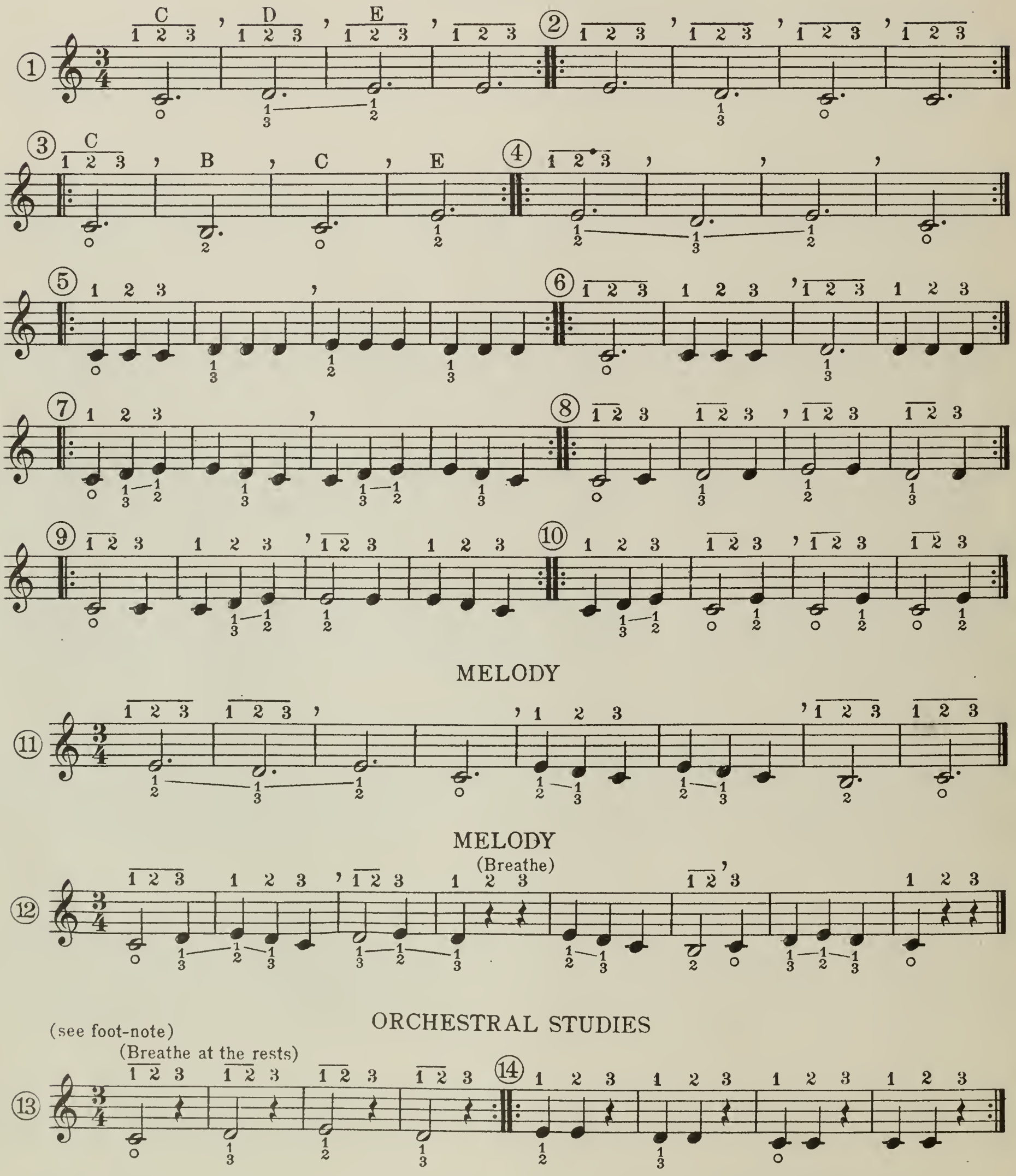
Chapter IV

THE DOTTED HALF-NOTE (1 2 3 𝅗𝅥.) $\frac{3}{4}$ TIME

A dot added to a note increases the value of the note one half.

(Consult "Rudiments of Music")

EXERCISES



MELODY
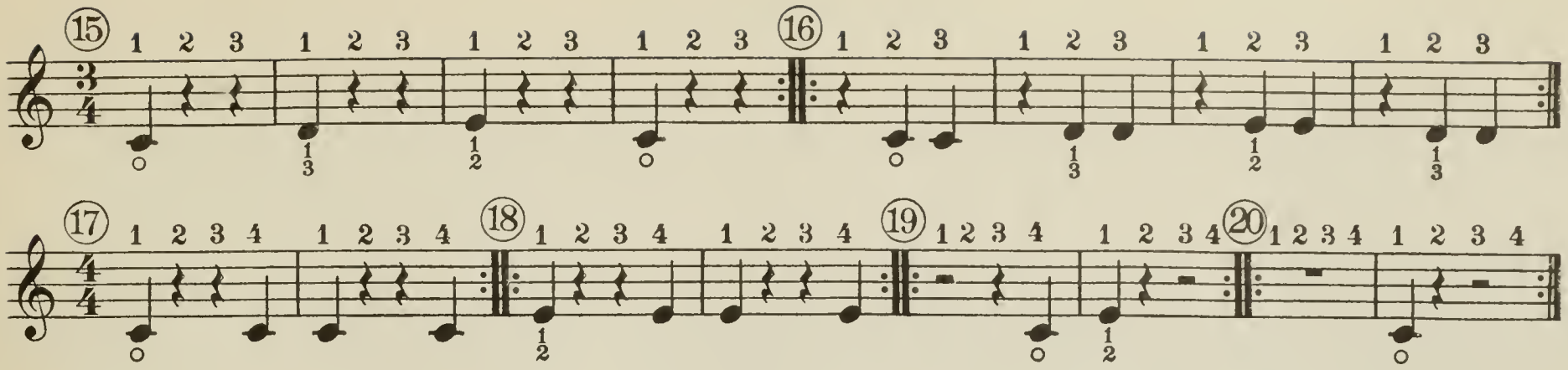
MELODY

ORCHESTRAL STUDIES

(see foot-note)

(Breathe at the rests)

Note: The purpose of these short characteristic studies is to introduce the student to orchestral music.



Chapter V

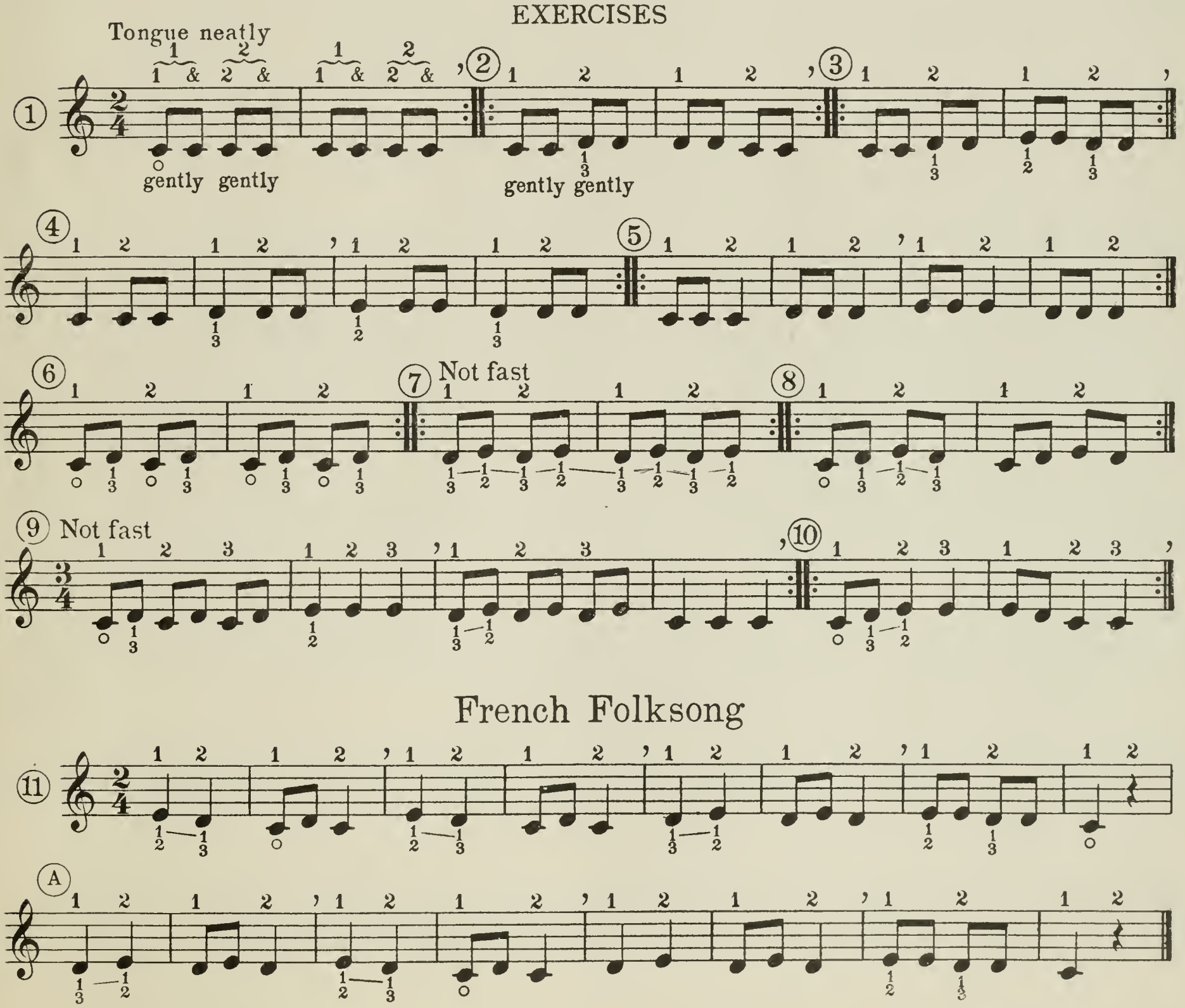
THE EIGHTH-NOTE (♪)

Two eighth-notes, in duration, equal one quarter-note. $\frac{2}{4}$ time, two quarter-notes or their equivalent in a measure.

(Consult "Rudiments of Music")
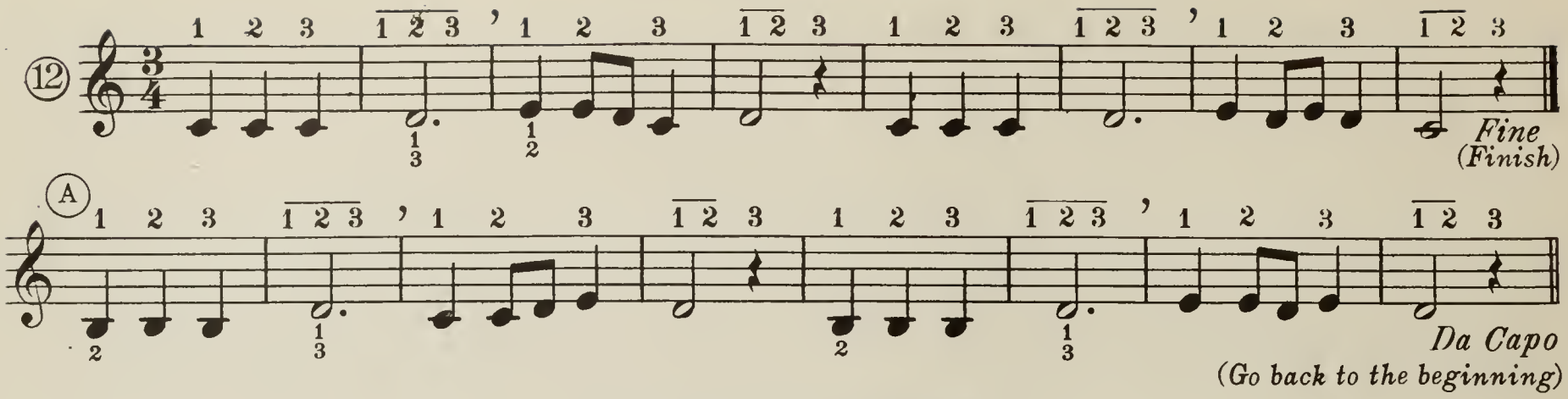
When playing two eighth-notes to a beat, think of the word "gently."

EXERCISES
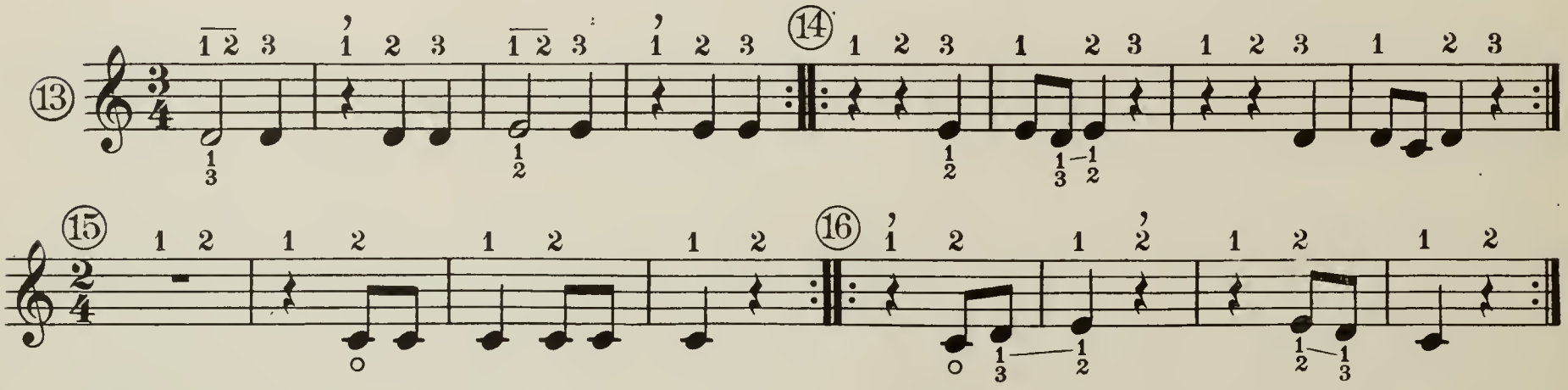


French Folksong

A Basque Melody
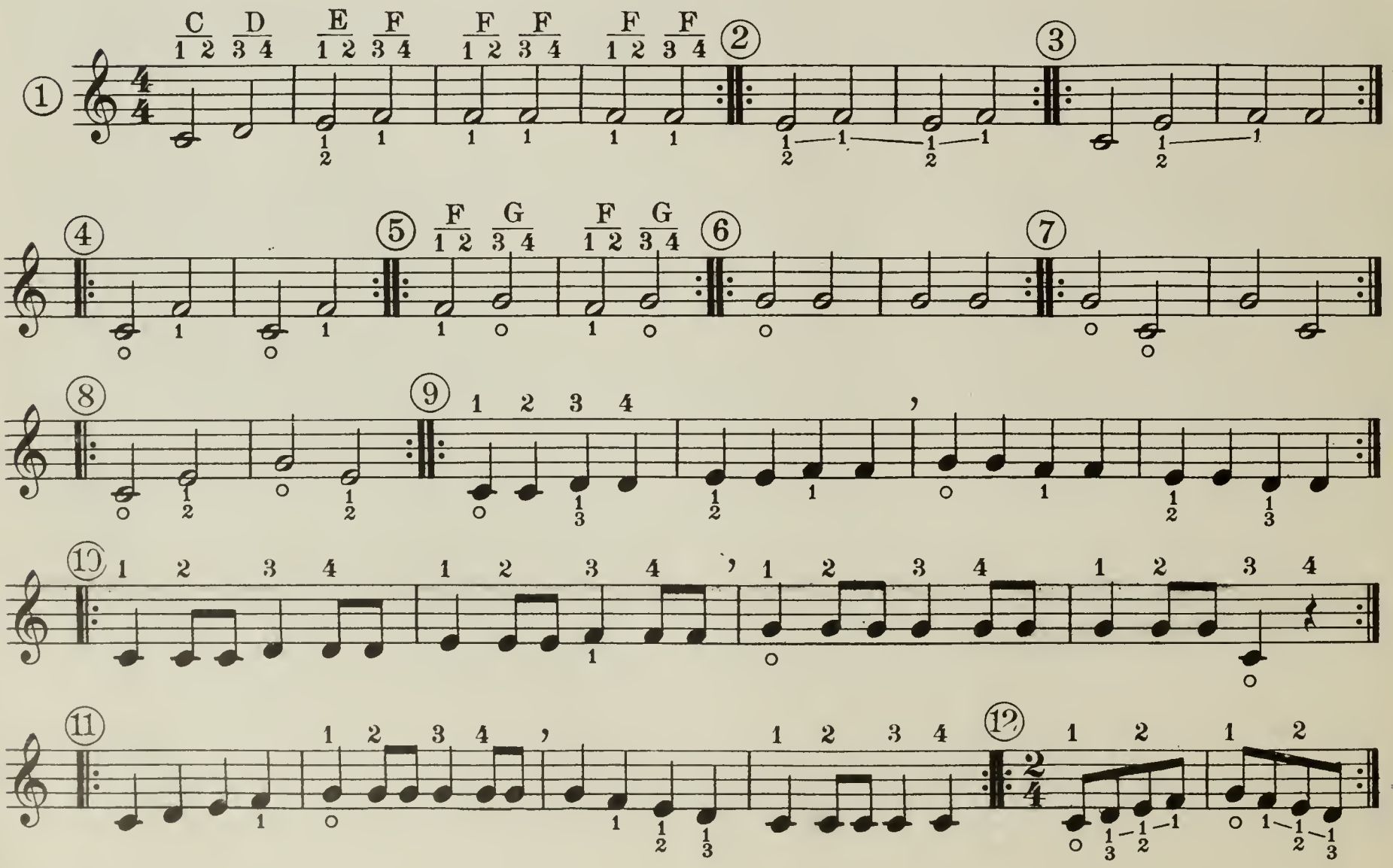


ORCHESTRAL STUDIES



Chapter VI
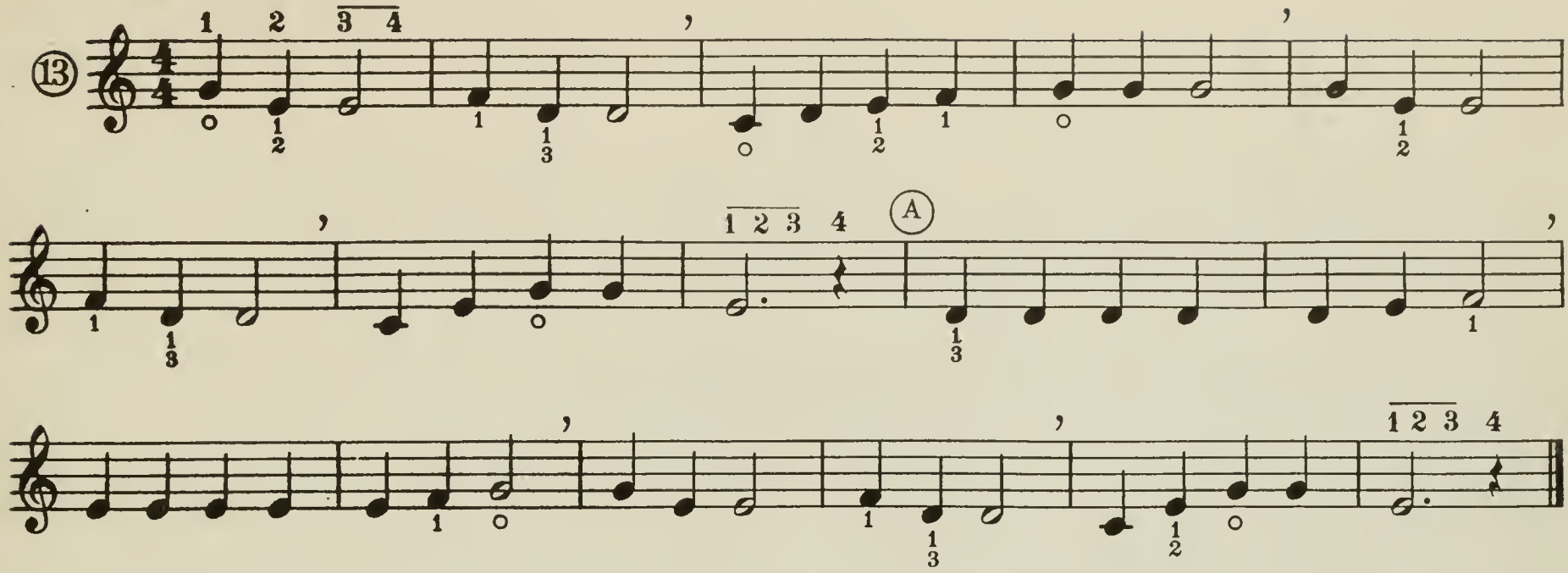
ADDITIONAL TONES

EXERCISES
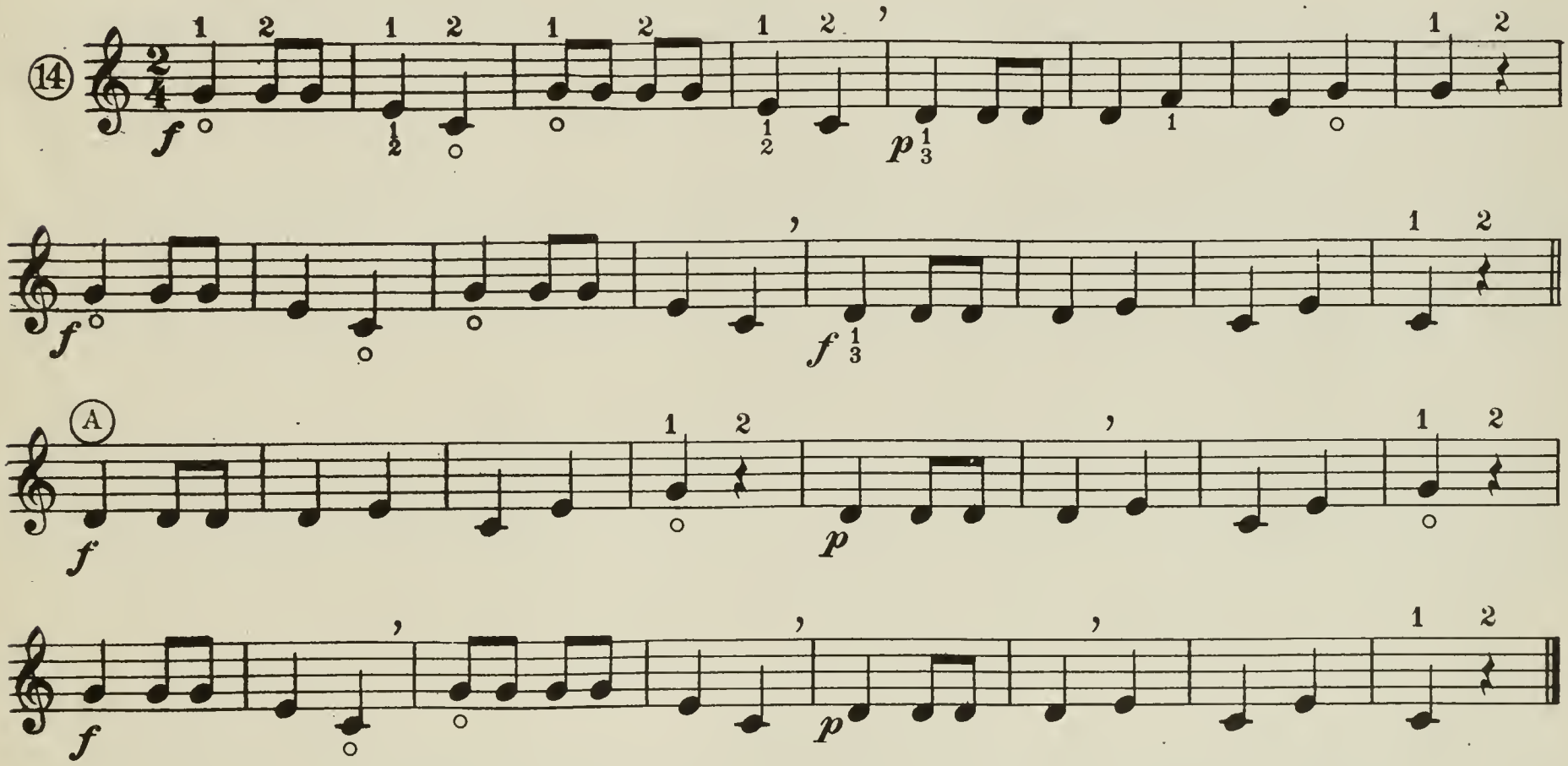


Lightly Row

Take enough breath to last two measures.
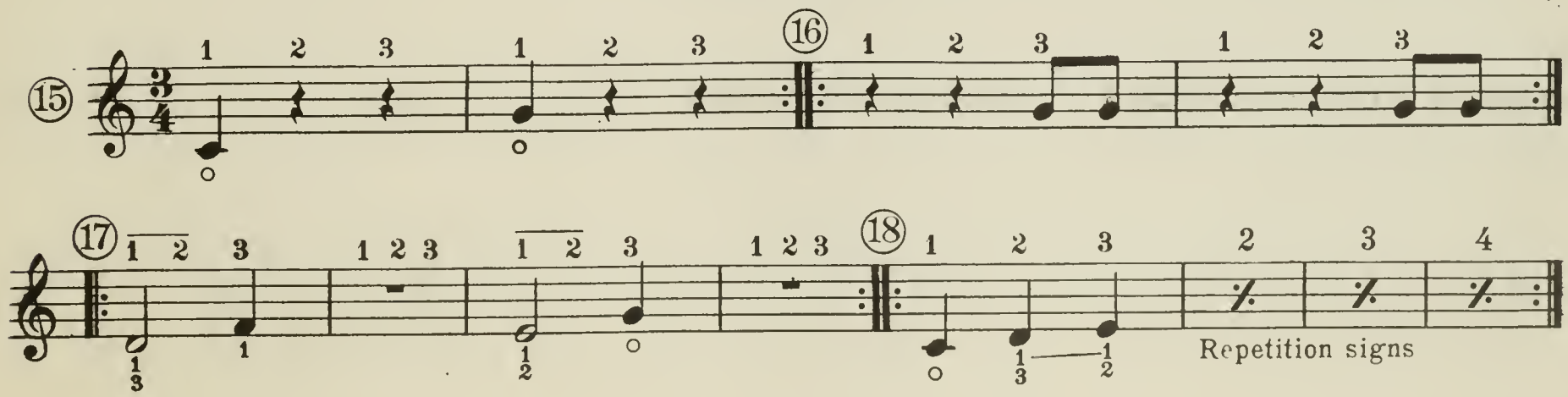


Folkdance

Fill the lungs. "Tu" **briskly.** Note the loud *(f)* and soft *(p)* passages.
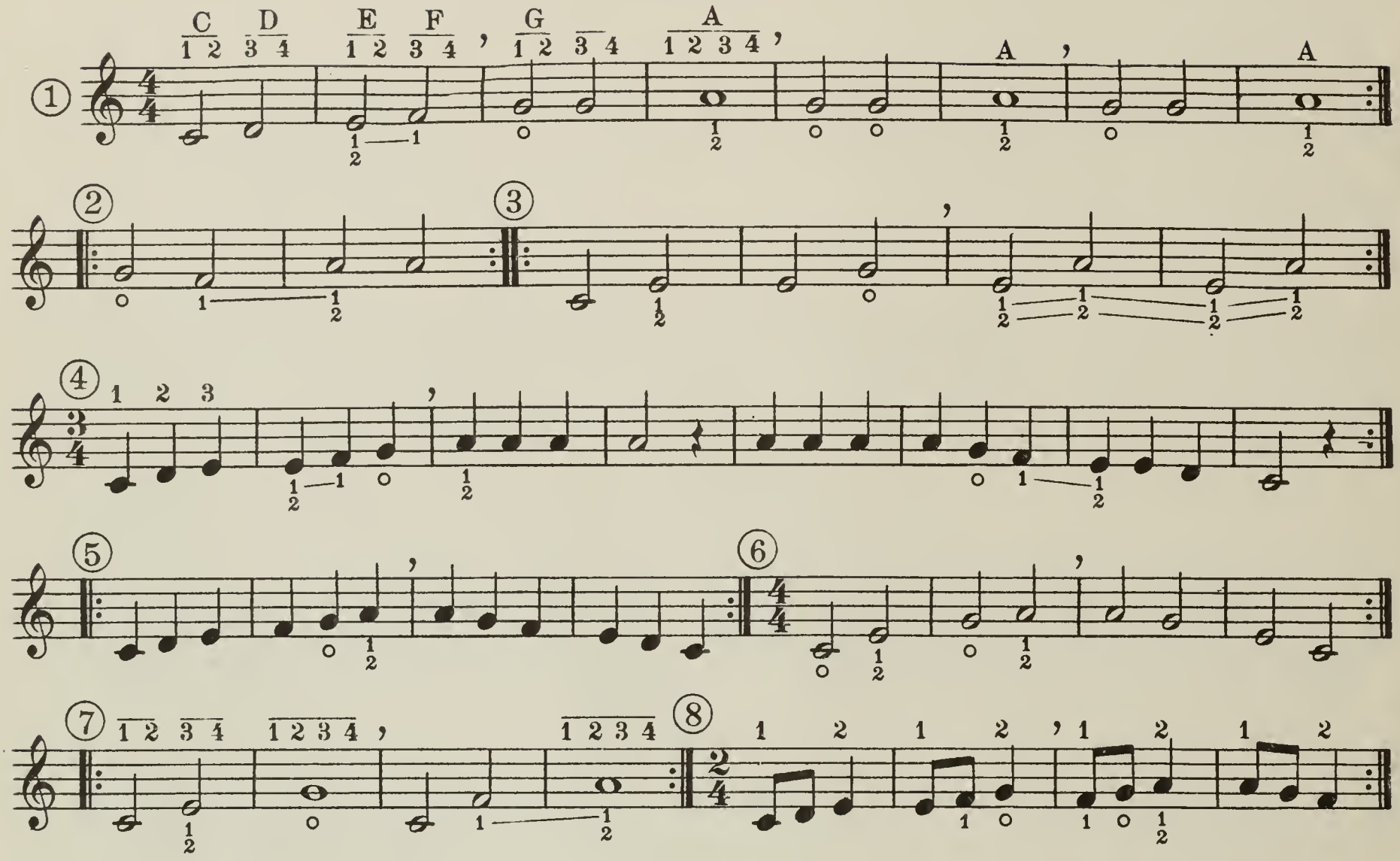


ORCHESTRAL STUDIES



Chapter VII

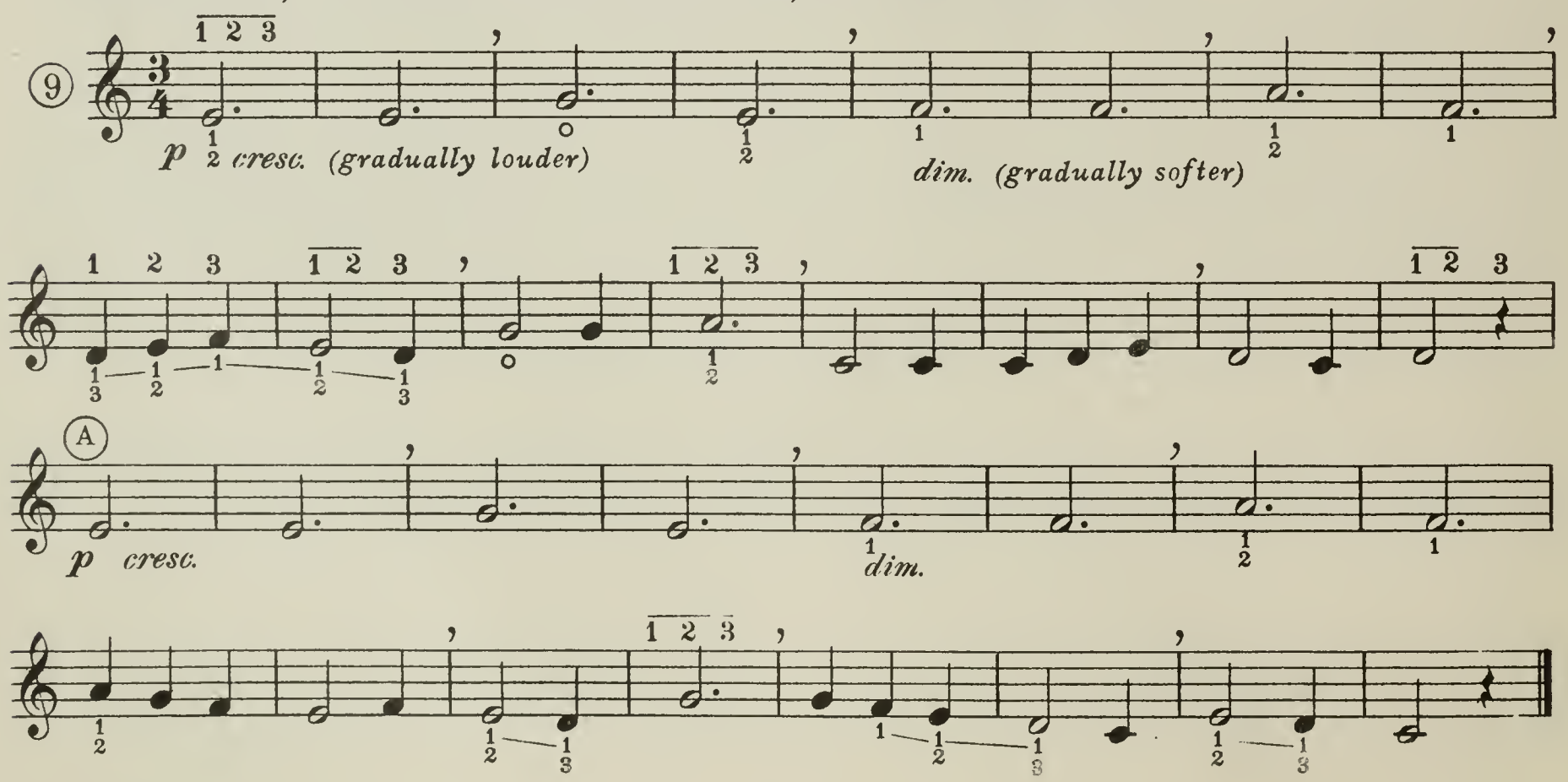
ADDITIONAL TONES
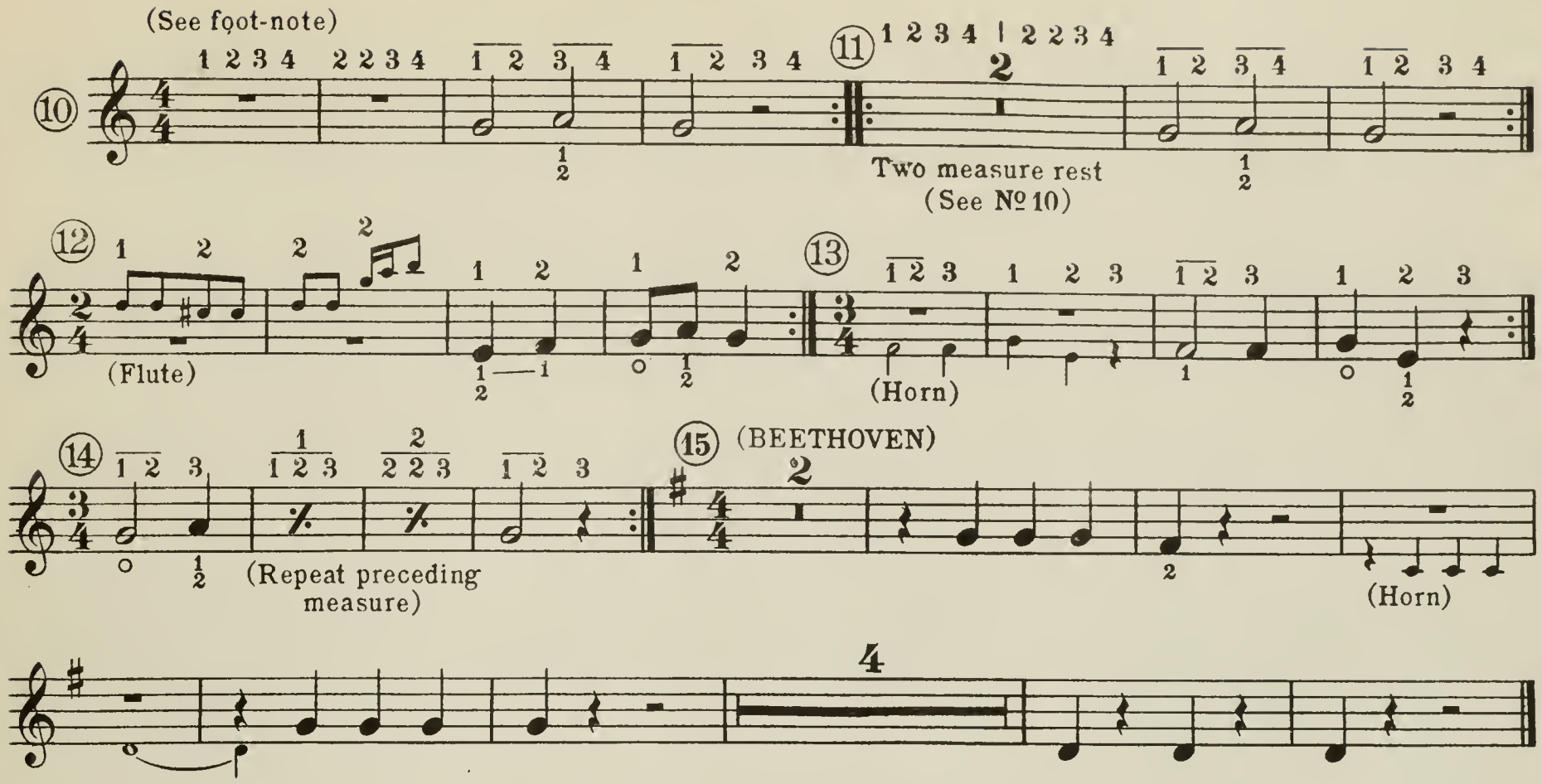
EXERCISES



Valse

Note: *Cresc.*, is an abbreviation of crescendo, and *dim.* of diminuendo.

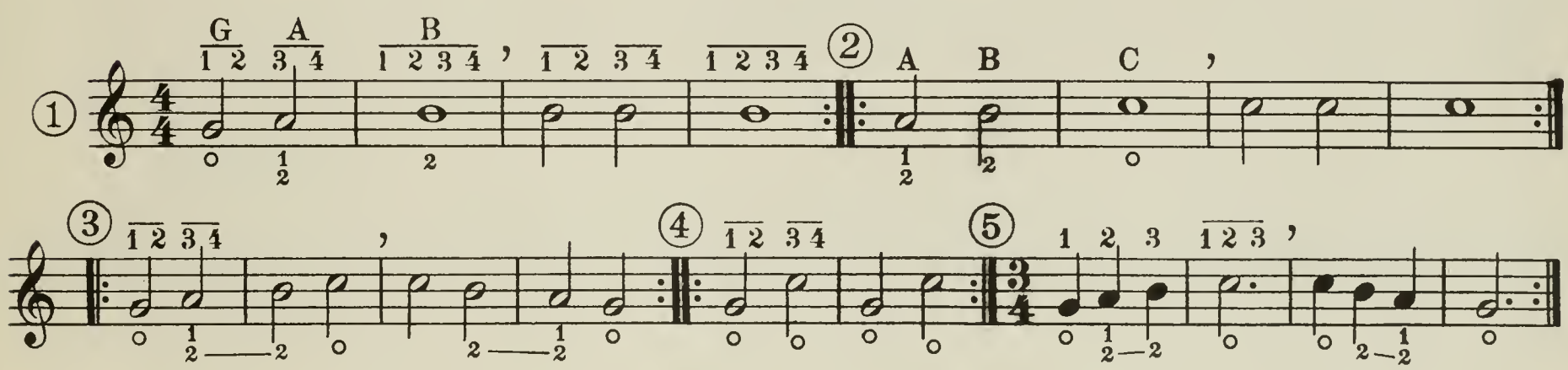




Chapter VIII
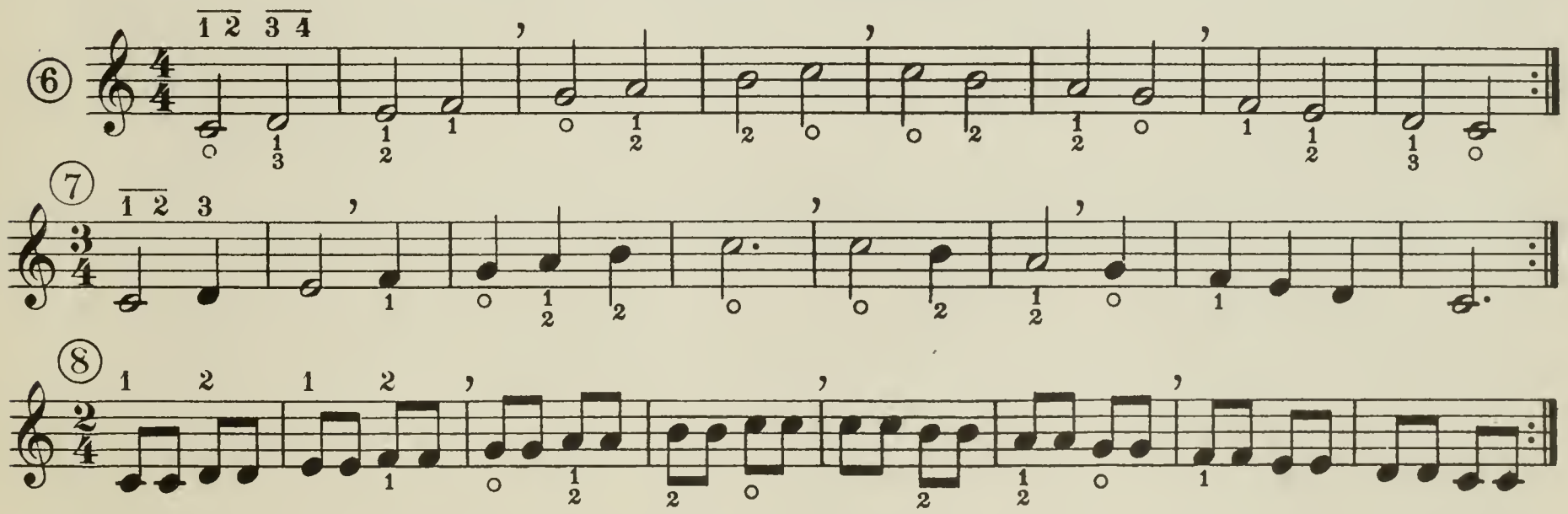
THE KEY OF C MAJOR

EXERCISES



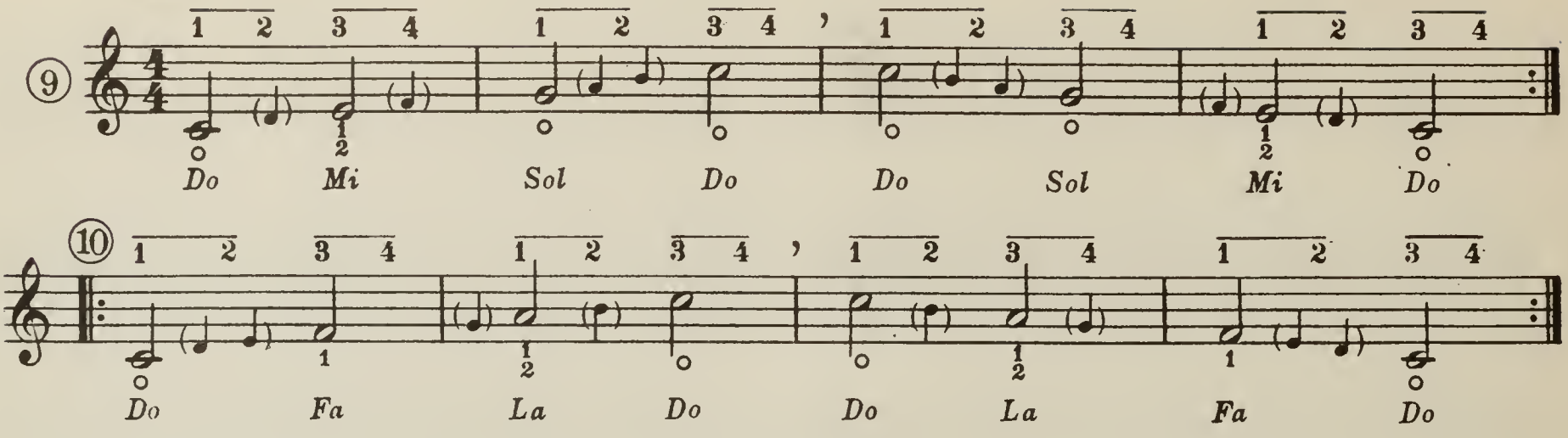
SCALE OF C MAJOR

(For C minor, see Chapter XXIV)



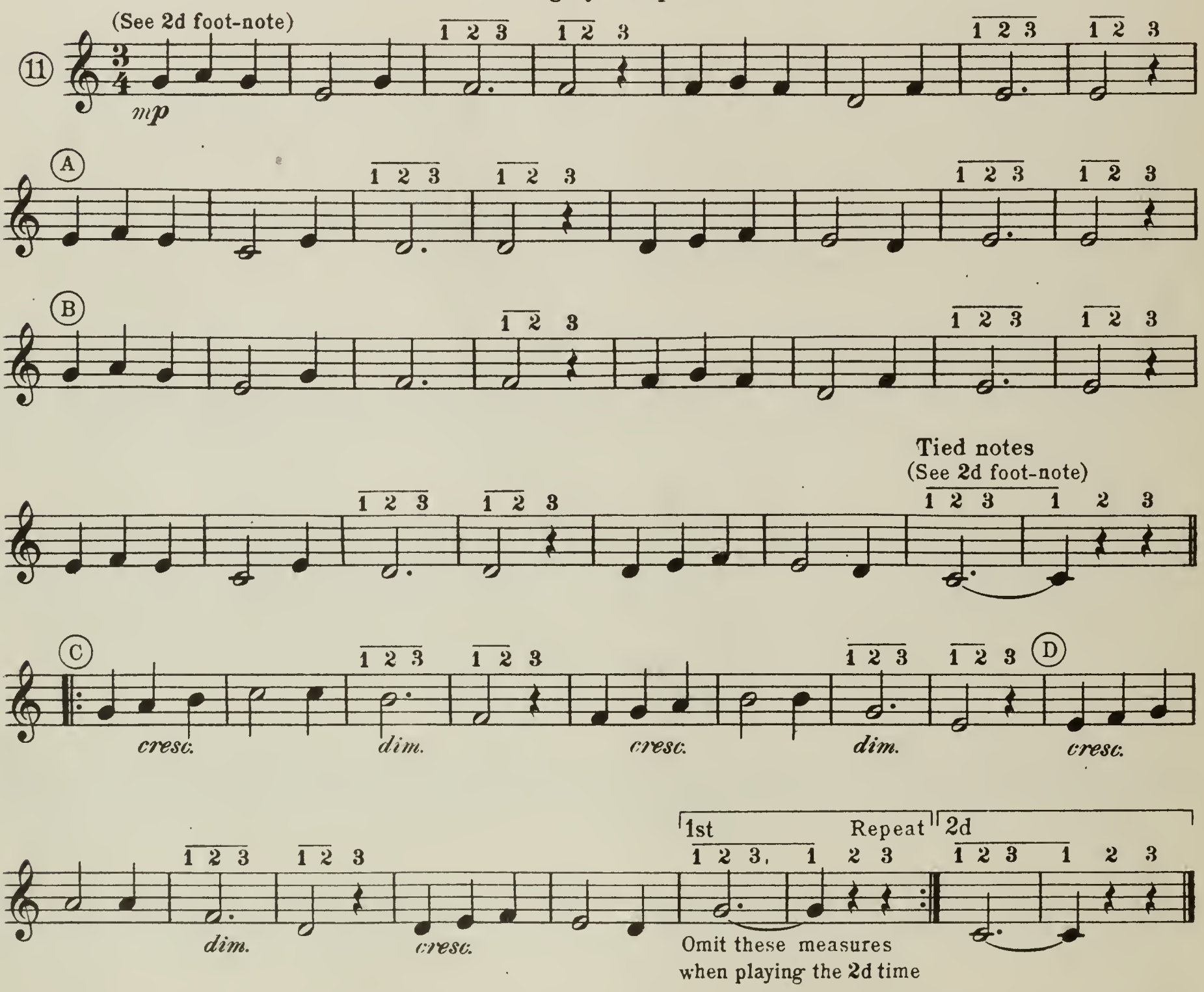
Note: When counting a series of measure rests, it is customary to count them, thus: 1 2 3 4, 2 2 3 4, 3 2 3 4, 4 2 3 4, and so on, no matter how many there may be.

Think, but do not play the small notes. (See 1st foot-note)



Somewhere

(Song by Campana)



1st Note: A chord is the union of two or more sounds heard at the same time. When these sounds are played one after the other they are described as "broken chords". Still, musicians quite freely speak of "chords," meaning thereby "broken or separated chords." Obviously, no brass instrument can play two or more tones at the same time.

2d Note: When it is desired to lengthen a note, another of the same pitch-name is *tied* to it. Both notes are in the same space, or on the same line; unlike slurred tones, they do not move.

Melody

Moderato

⑫

mp

f

p

f

p *poco rit.* *a tempo*

p

divisi (divide)

Waltz

Moderato

⑬

mf

f

Fine

Da Capo
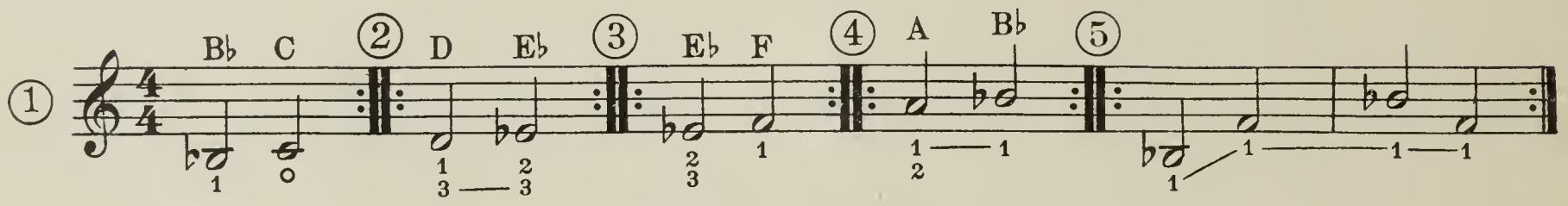
Chapter IX

THE KEY OF B FLAT MAJOR

The key-signature (the flats or sharps placed at the beginning of each line) calls for every B and E to be flatted. (See "Rudiments.")

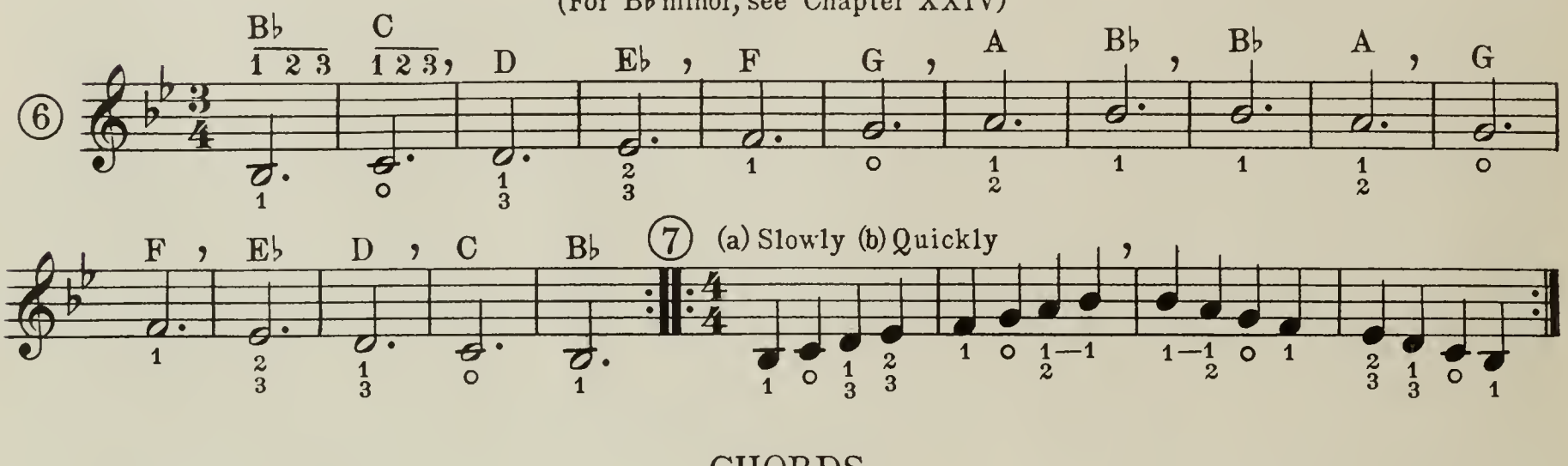
Always examine the key and the time signature before playing.

PREPARATORY DRILLS

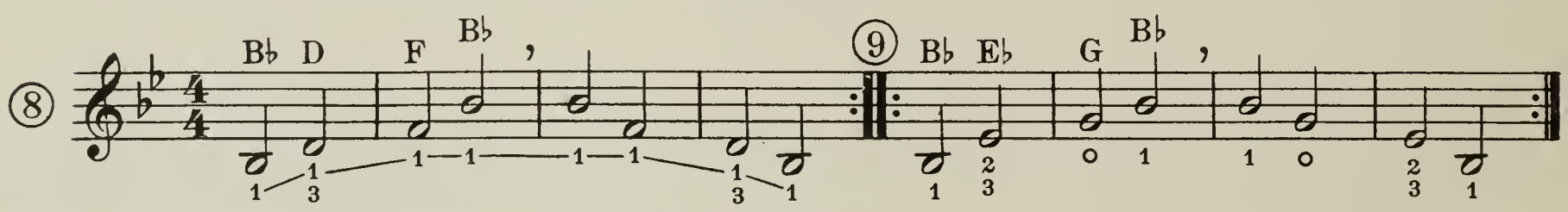


SCALE OF B♭ MAJOR

(For B♭ minor, see Chapter XXIV)
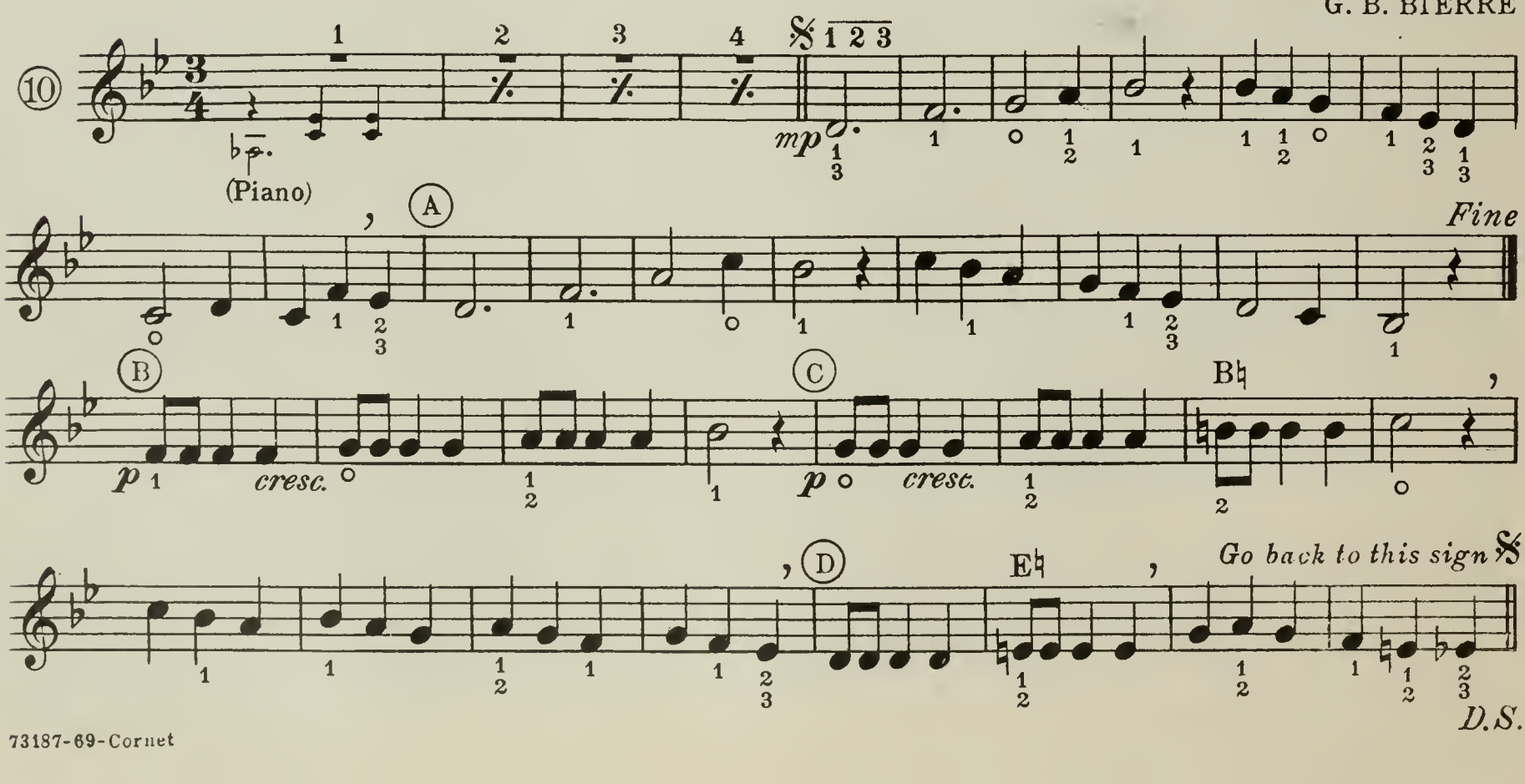


CHORDS
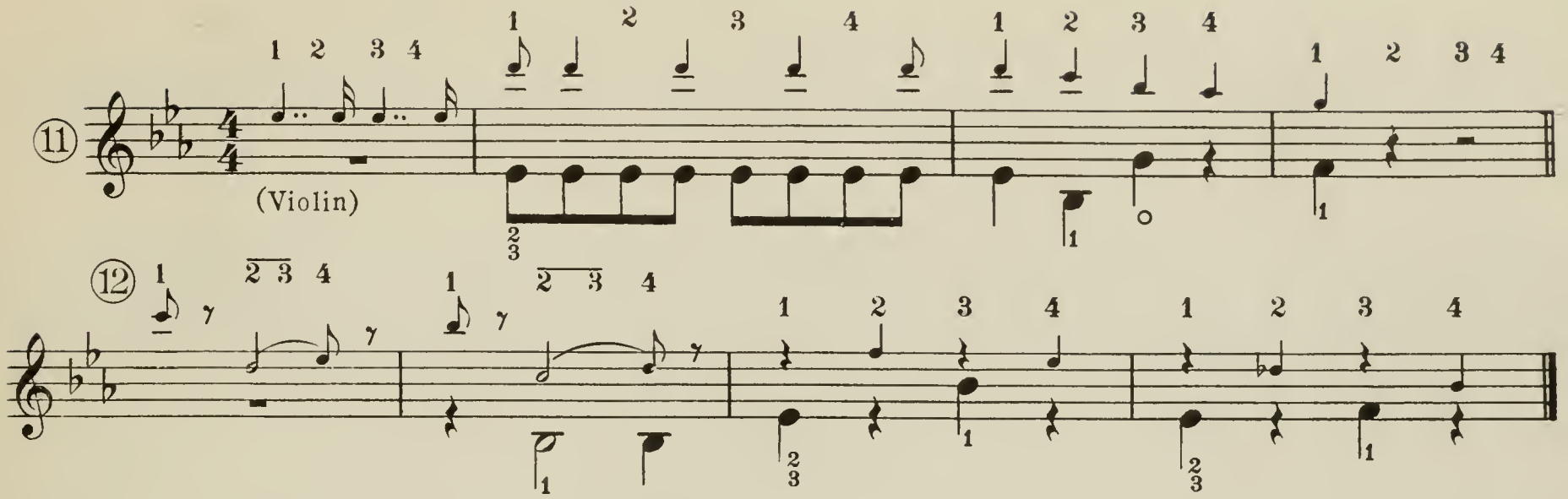


Sylvan Glen Waltz

G. B. BIERRE



Overture, Magic Flute (See foot-note)
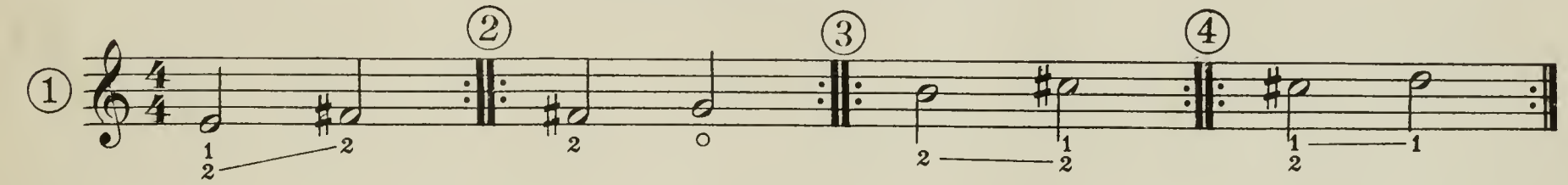


Chapter X

KEY OF D MAJOR
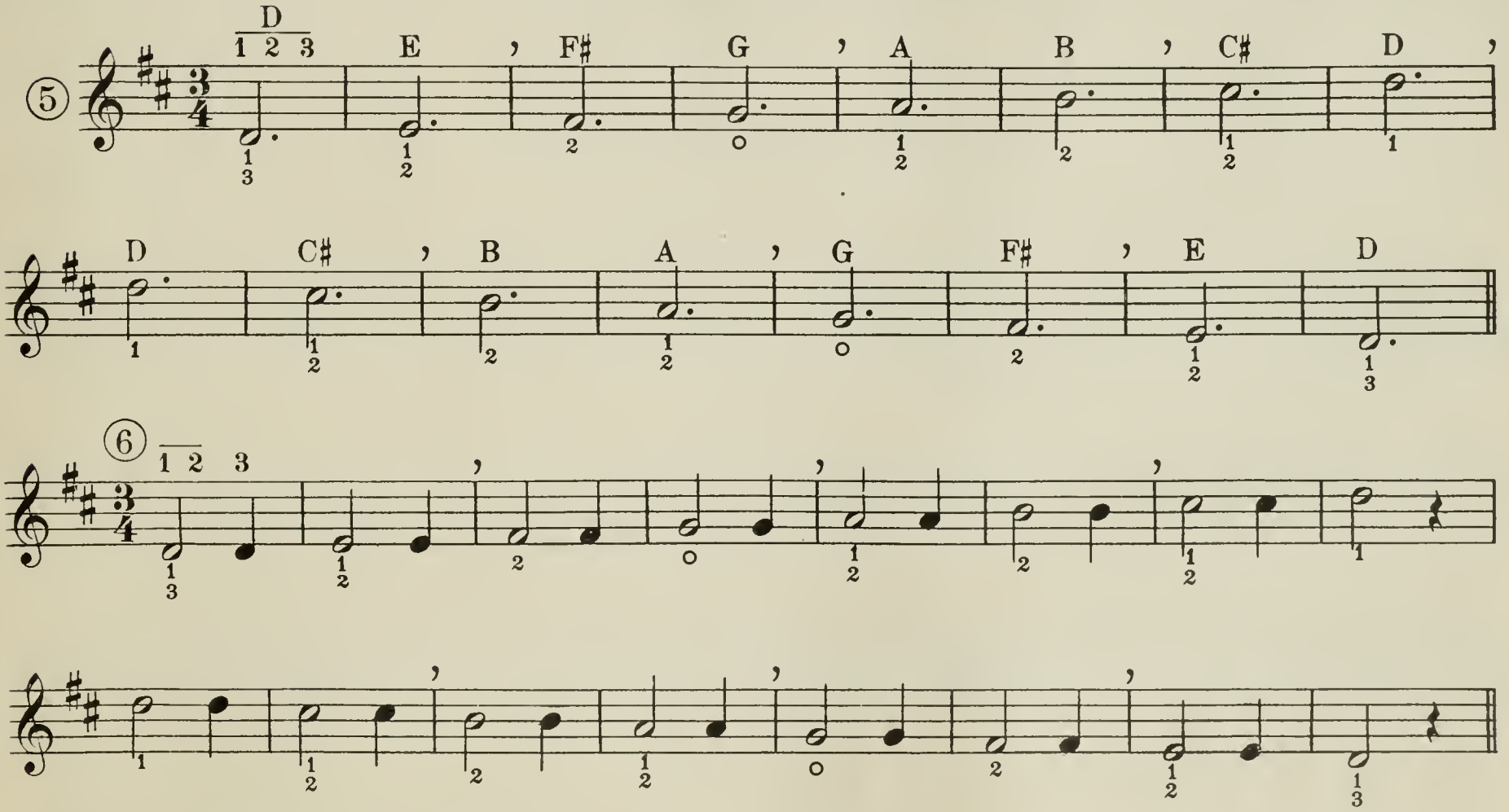
All F's and C's are to be sharped. Do not *pinch* the higher tones, contract the corners of the mouth and tongue a little more forcefully.

PREPARATORY DRILLS



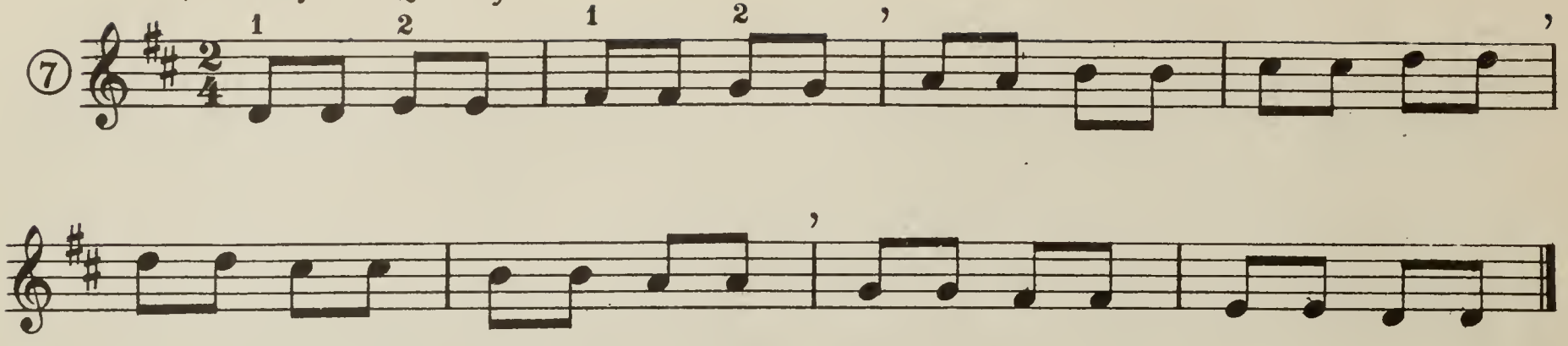
SCALE OF D MAJOR

(For D minor, see Chapter XXIV)



Note: The B♭ Cornet part is transposed.
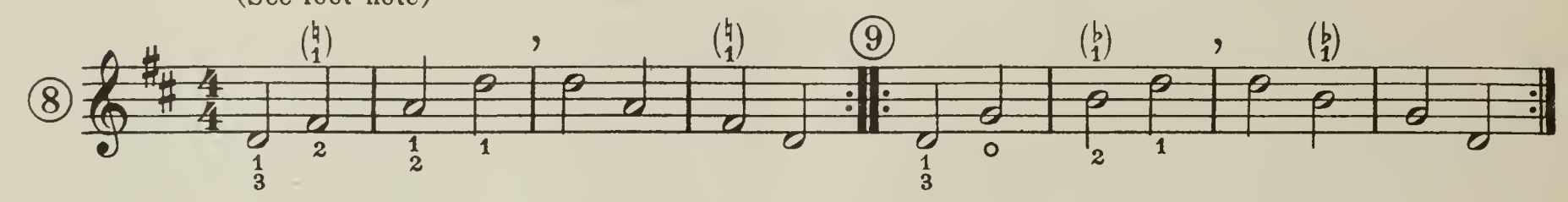
a) Slowly. b) Quickly.
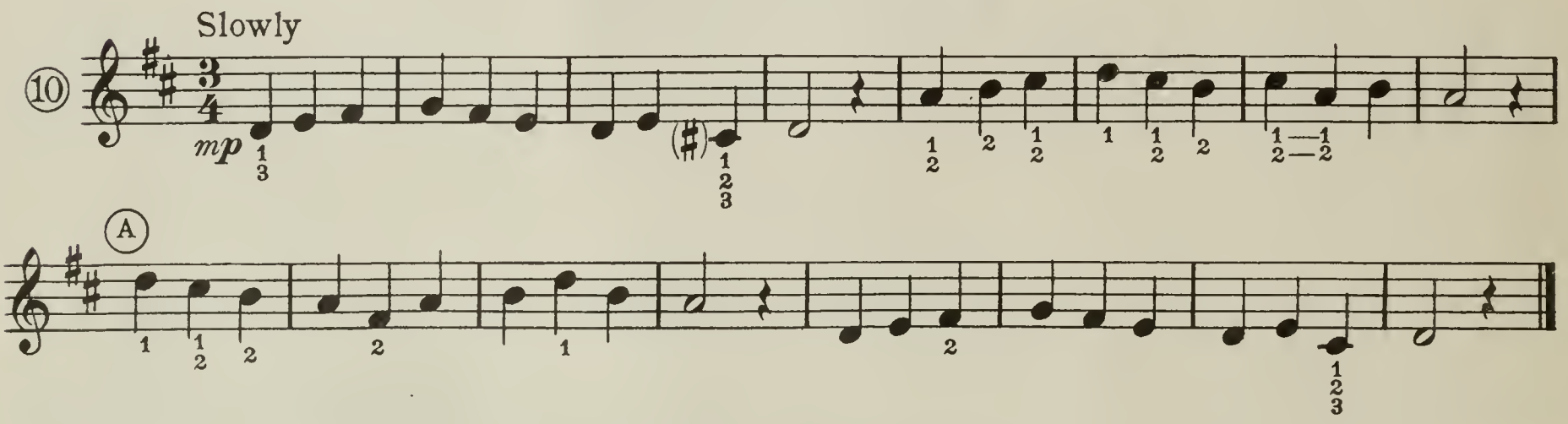


CHORDS

MAJOR AND MINOR

(See foot-note)
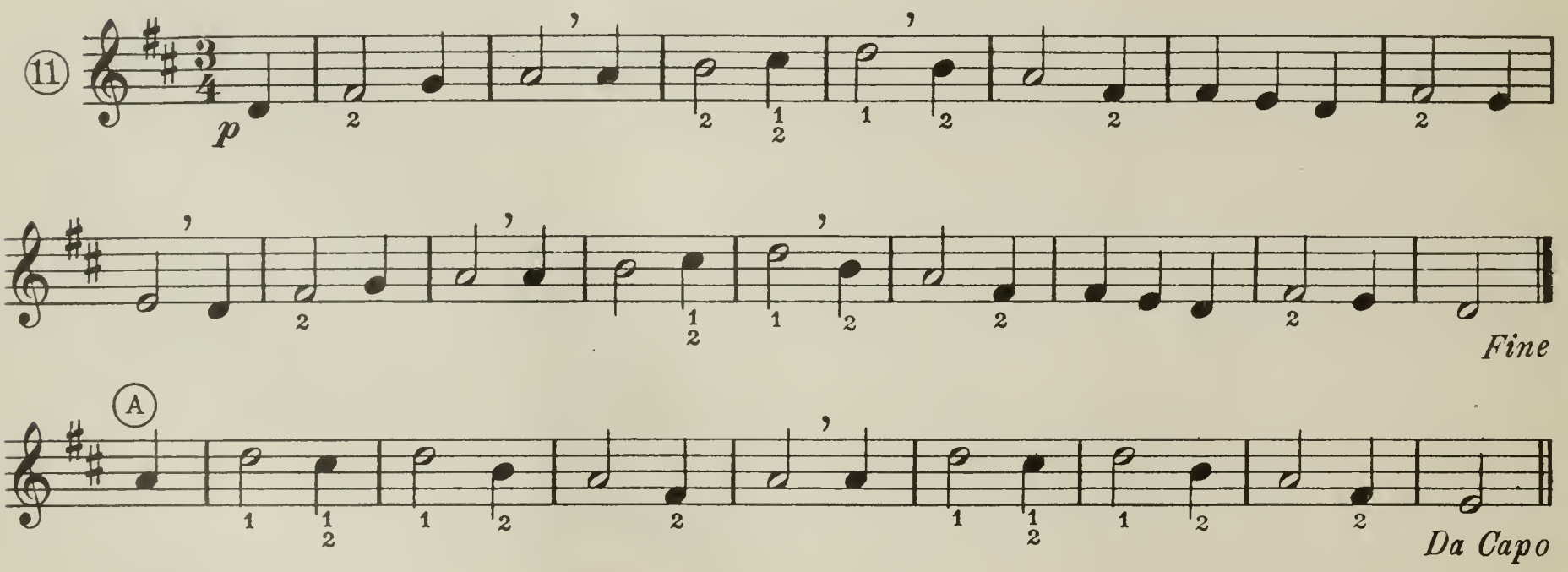


An Old Irish Melody



Sweet Hour Of Prayer

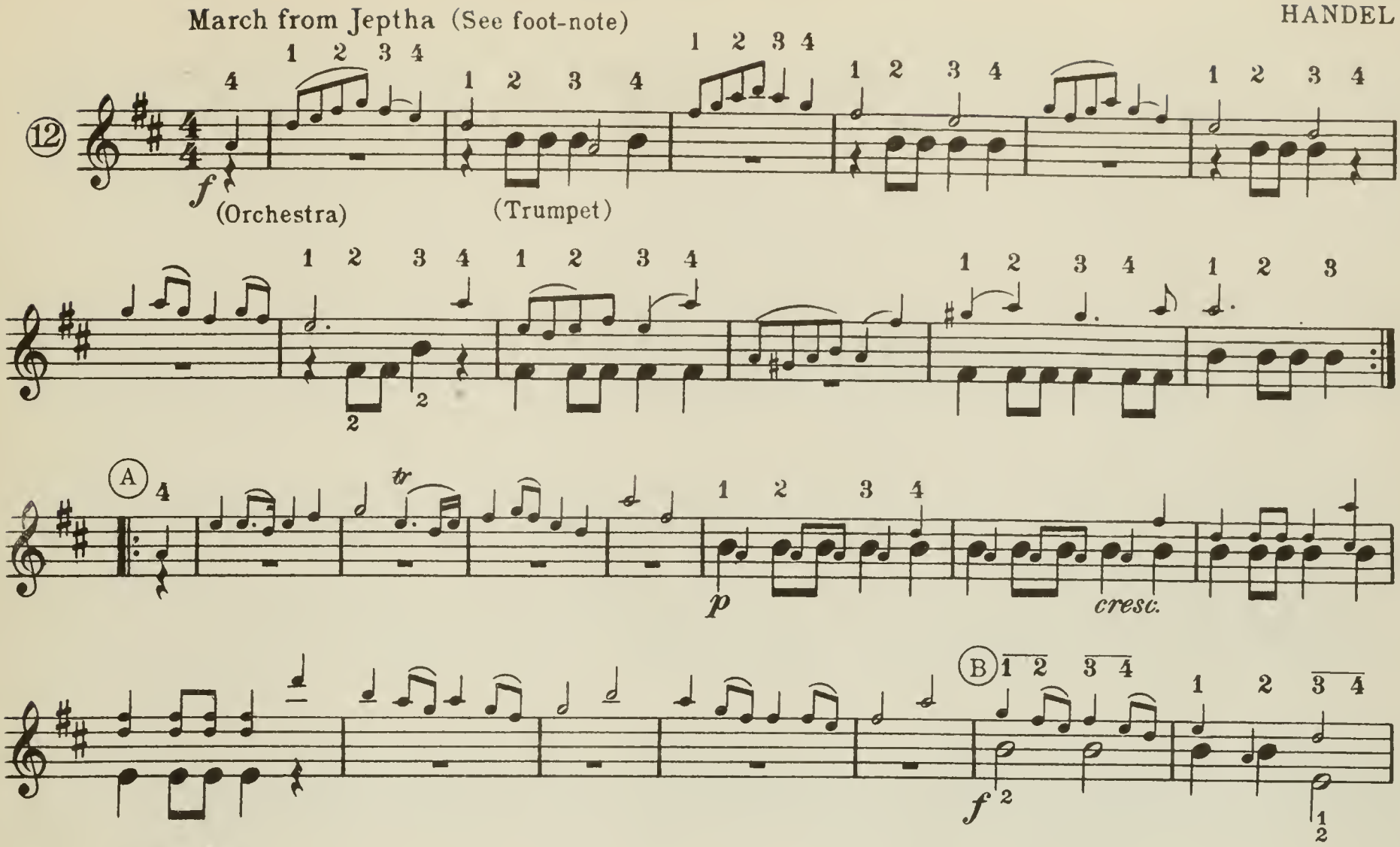
BRADBURY

Observe the breathing marks



Note: To change these major chords to minor, make the chromatic alterations indicated (♮ instead of ♯, and ♭ instead of ♮)

March from Jeptha (See foot-note) HANDEL

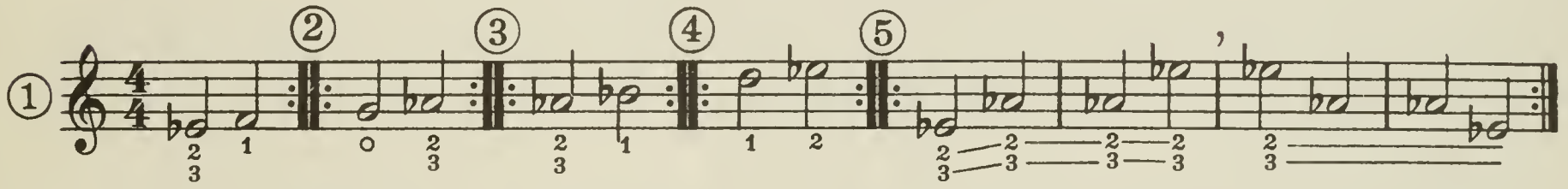


Chapter XI

KEY OF E FLAT MAJOR

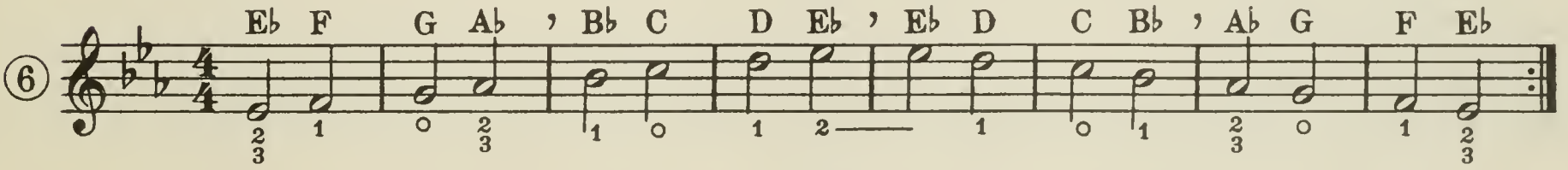
All B's, E's and A's are to be flatted

PREPARATORY DRILLS
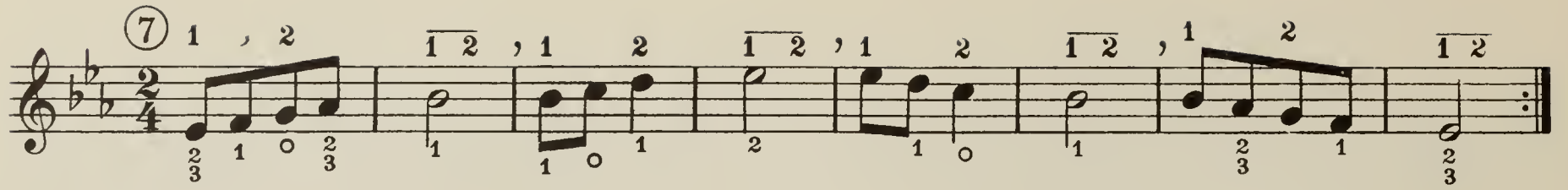


SCALE OF E♭ MAJOR

(For E♭ minor, see Chapter XXIV)

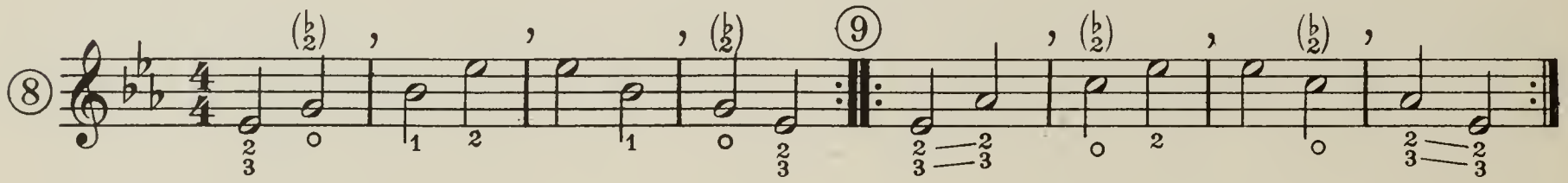


Note: The Trumpet (or B♭ Cornet) part is transposed. If it is desired to play these tones on a piano, they must be transposed a whole step lower. The small notes represent the actual pitch.
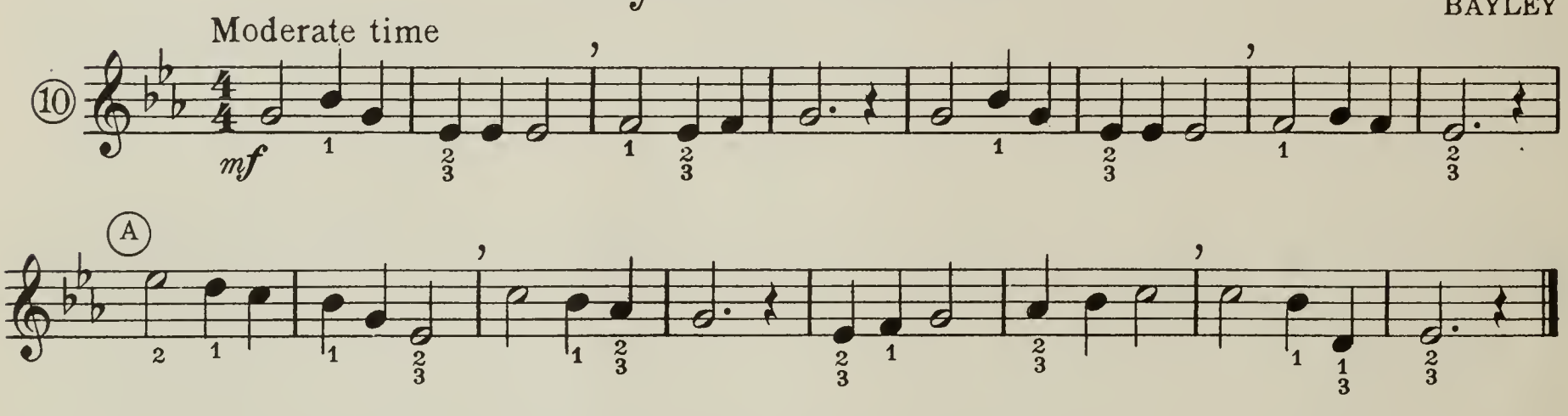


CHORDS

MAJOR AND MINOR
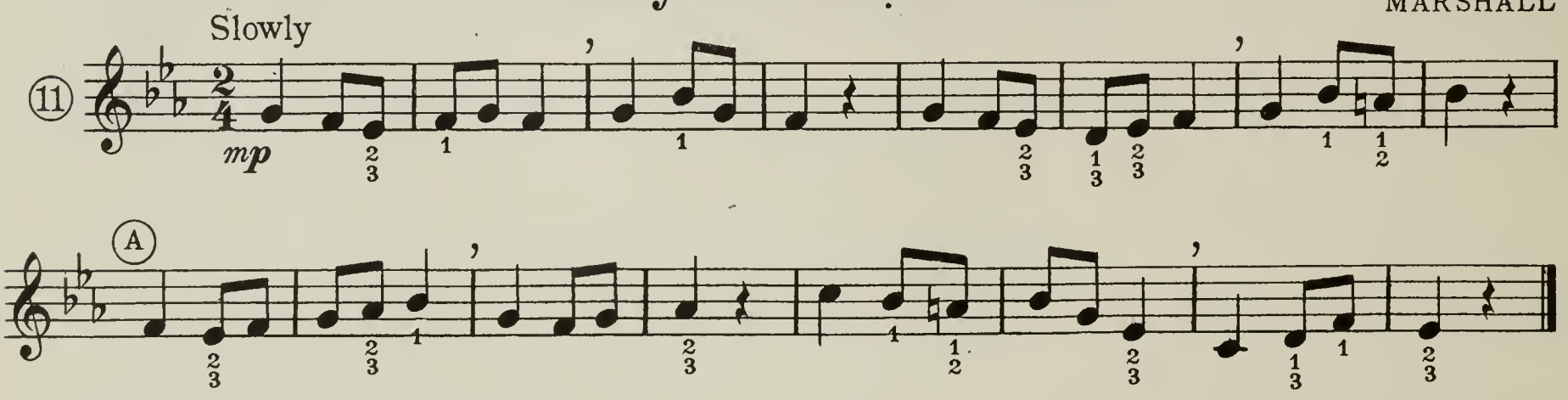


Gaily The Troubadour

BAYLEY

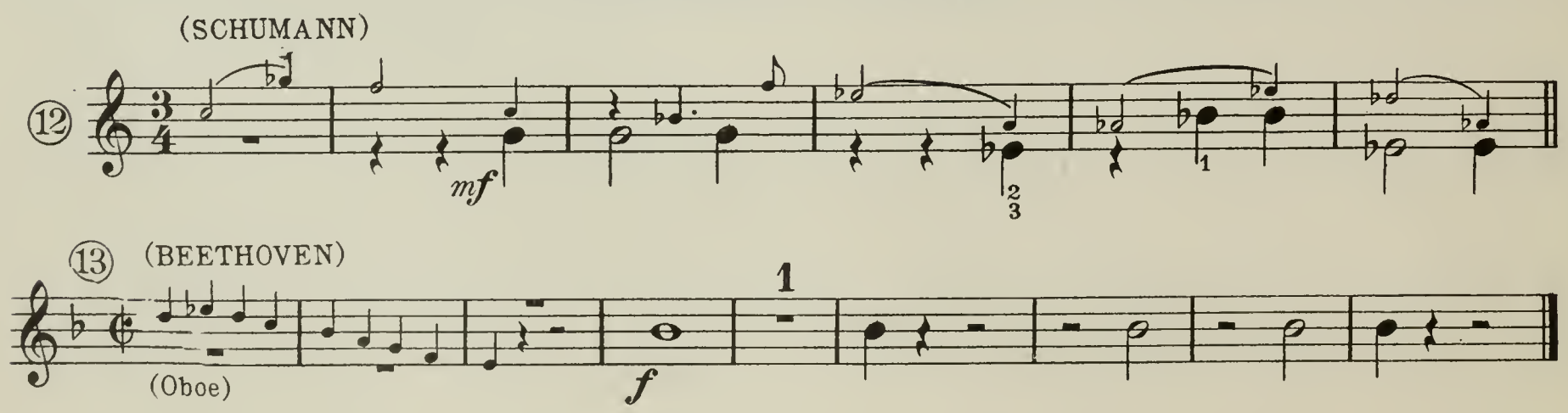


Down By The Willow Brook

MARSHALL



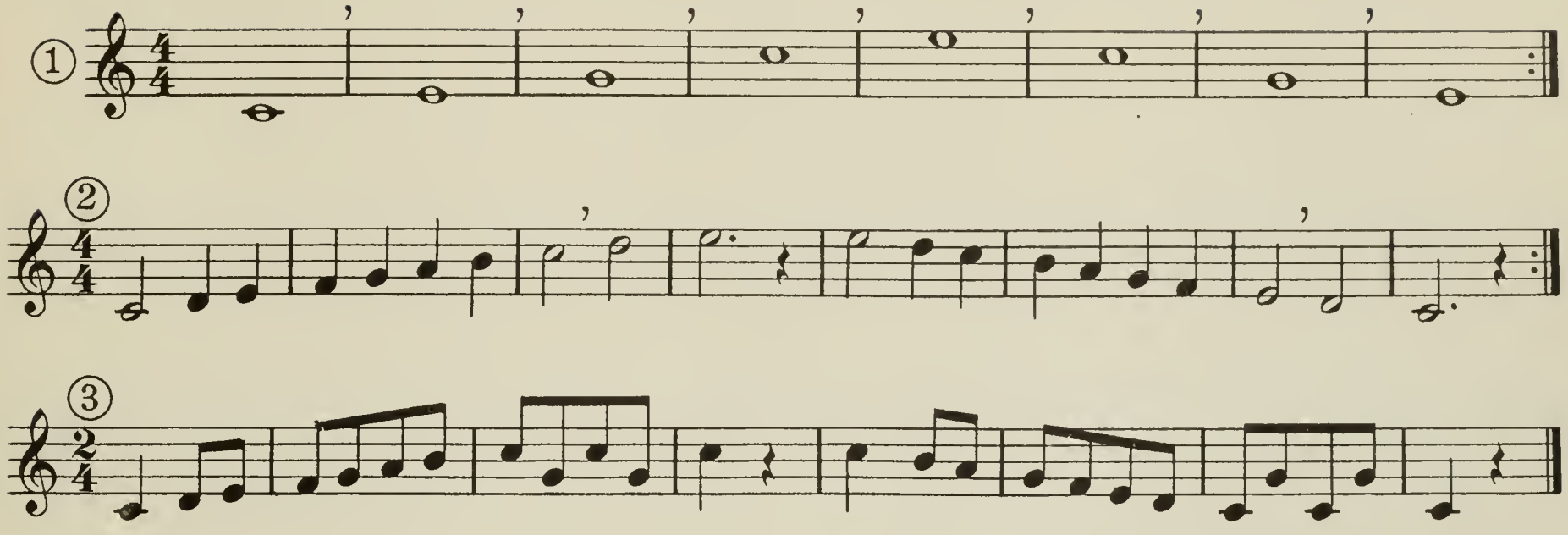
ORCHESTRAL STUDIES



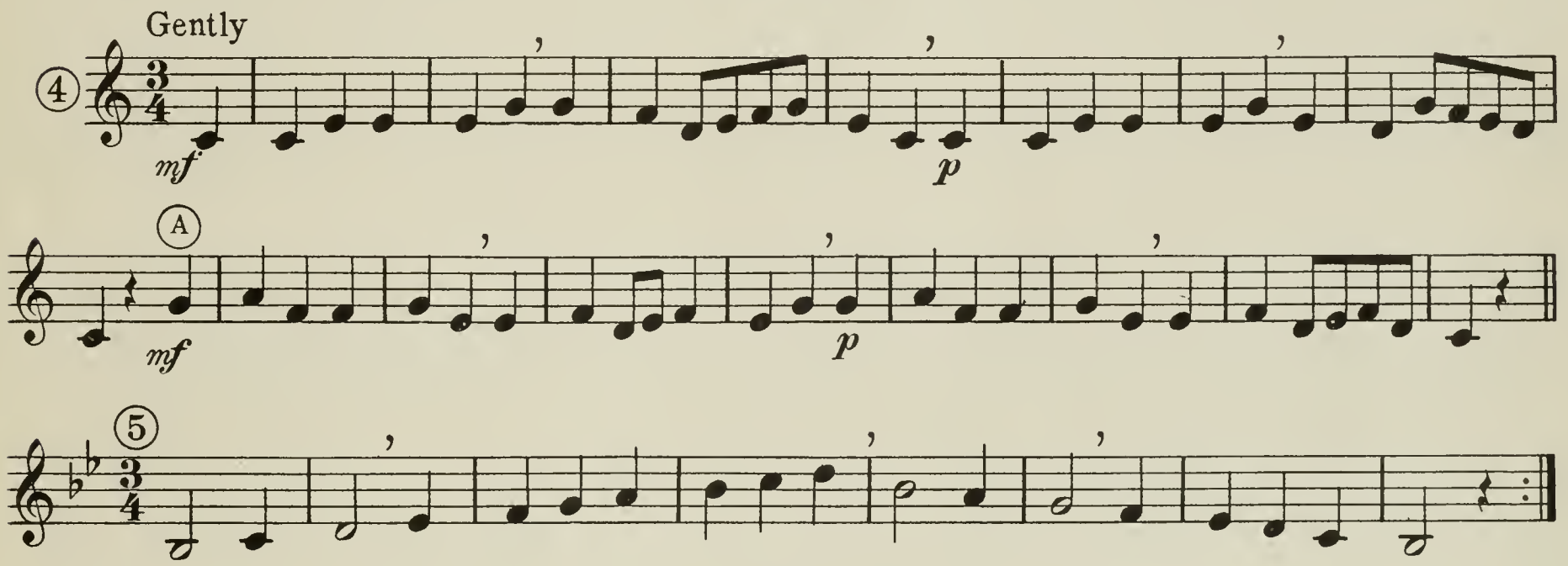
Chapter XII

REVIEW OF KEYS AND RHYTHMS

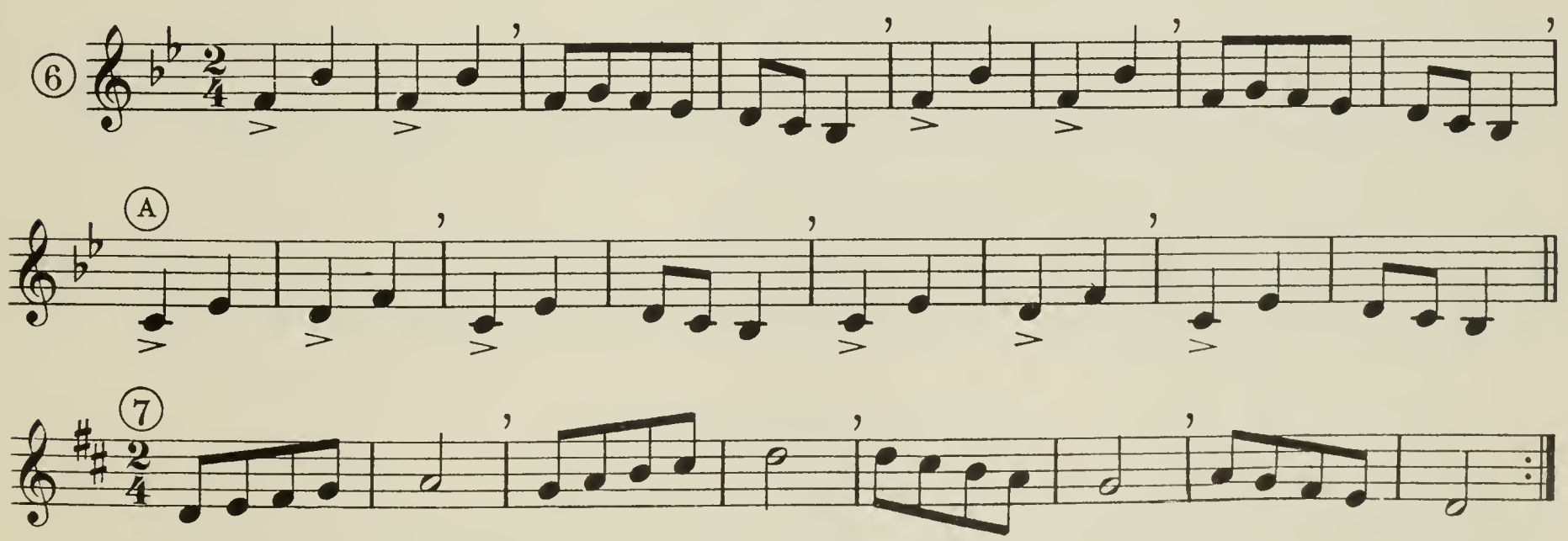
(See foot-note)



Minuet
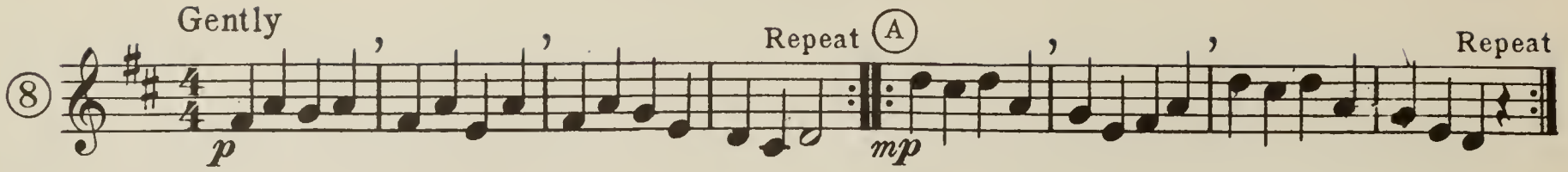


Swedish Folkdance



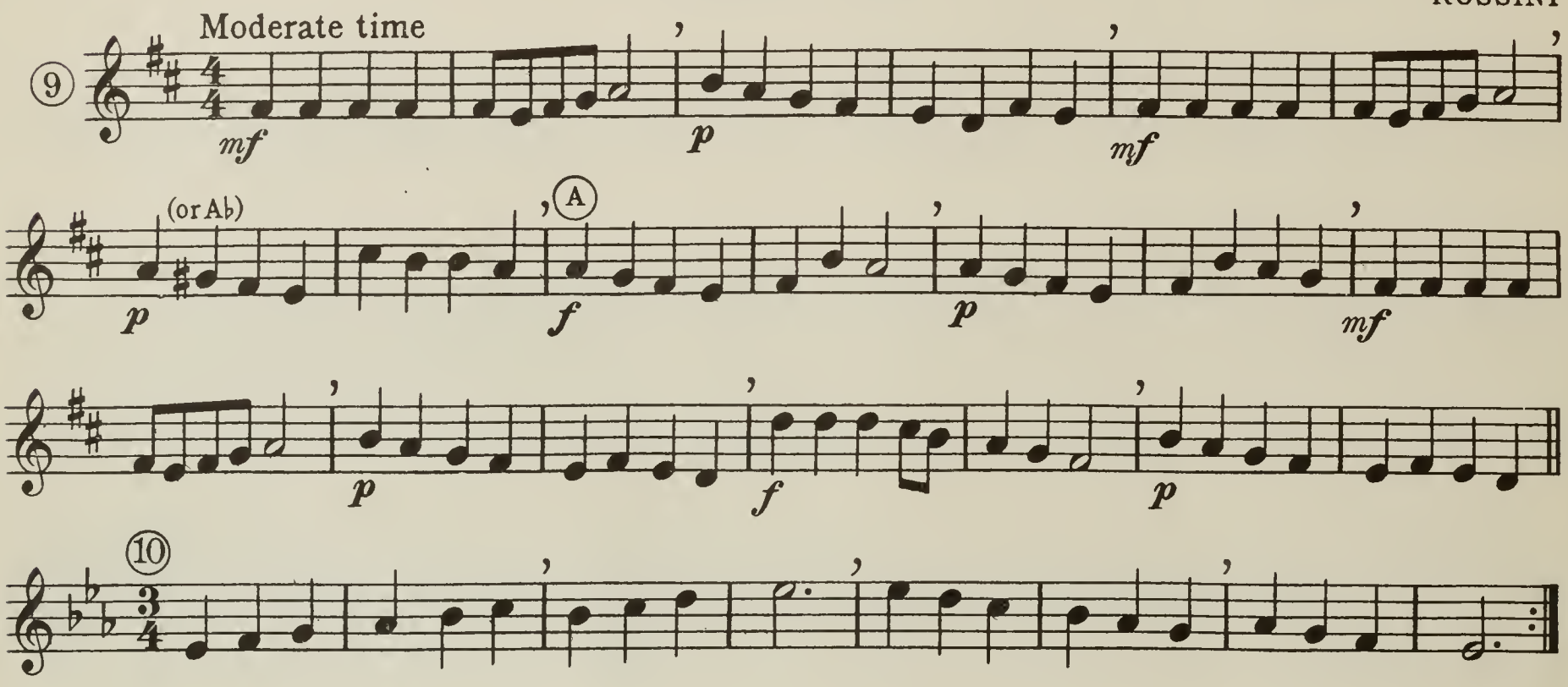
Note: As this chapter is a test in progress, no fingering is given.

Vesper Hymn
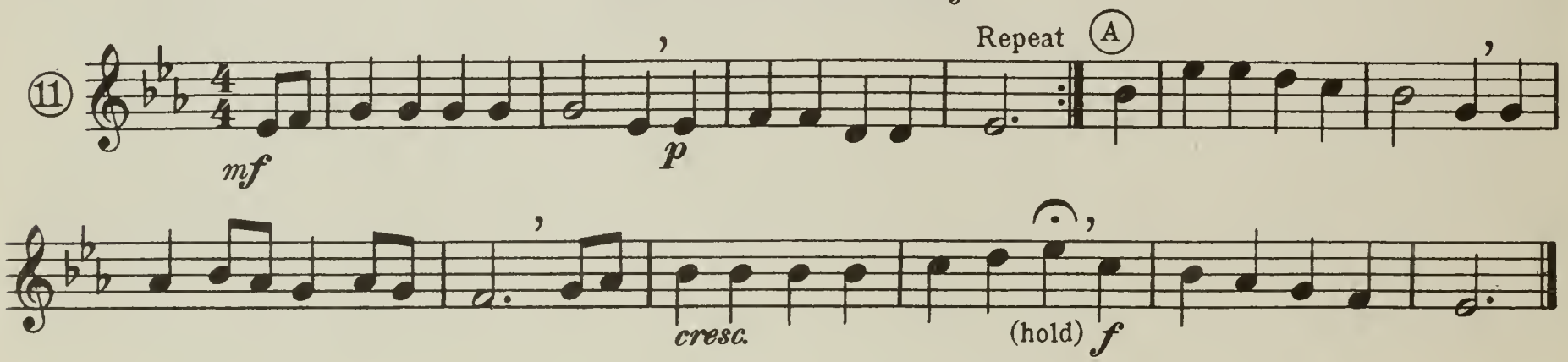


Operatic Air

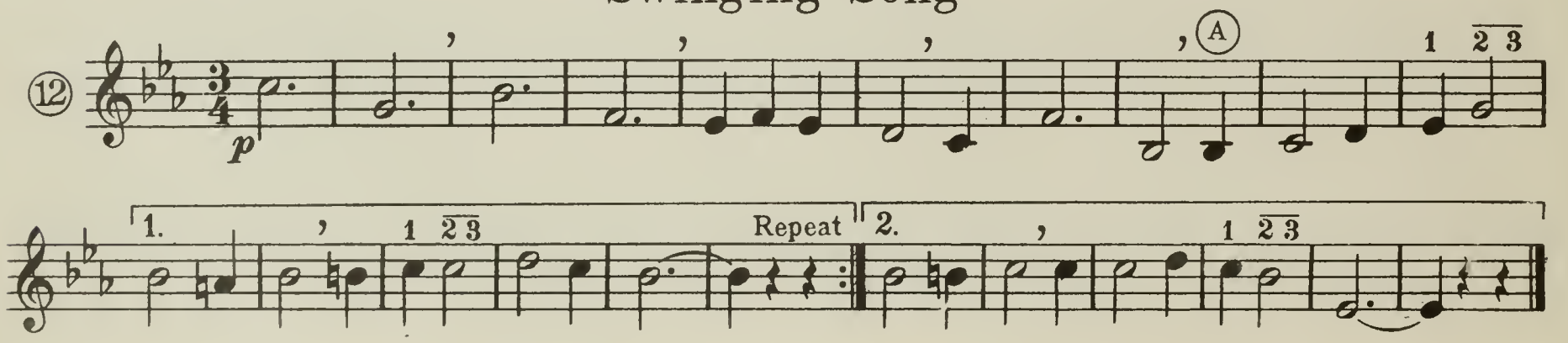
ROSSINI



A Greek Melody

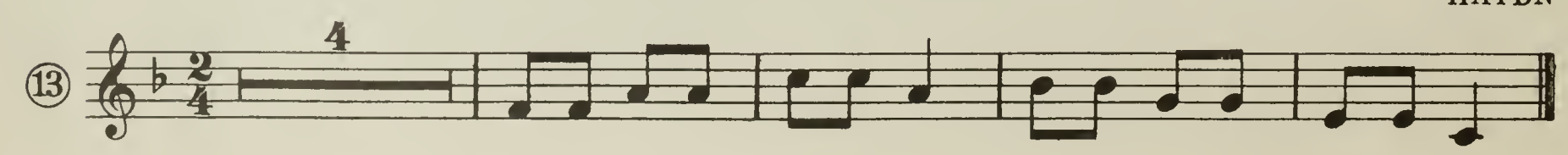


Swinging Song



ORCHESTRAL STUDY

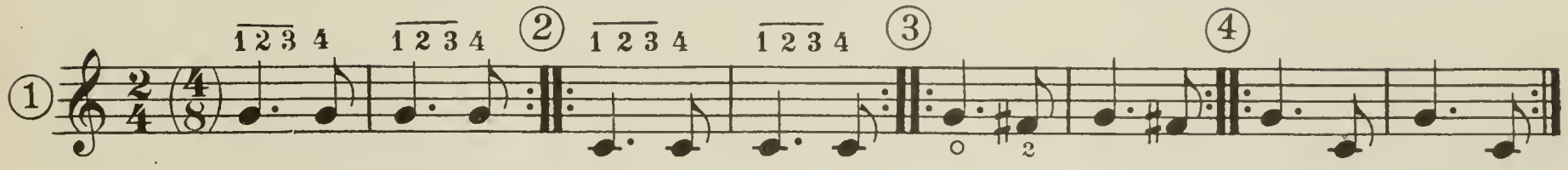
HAYDN
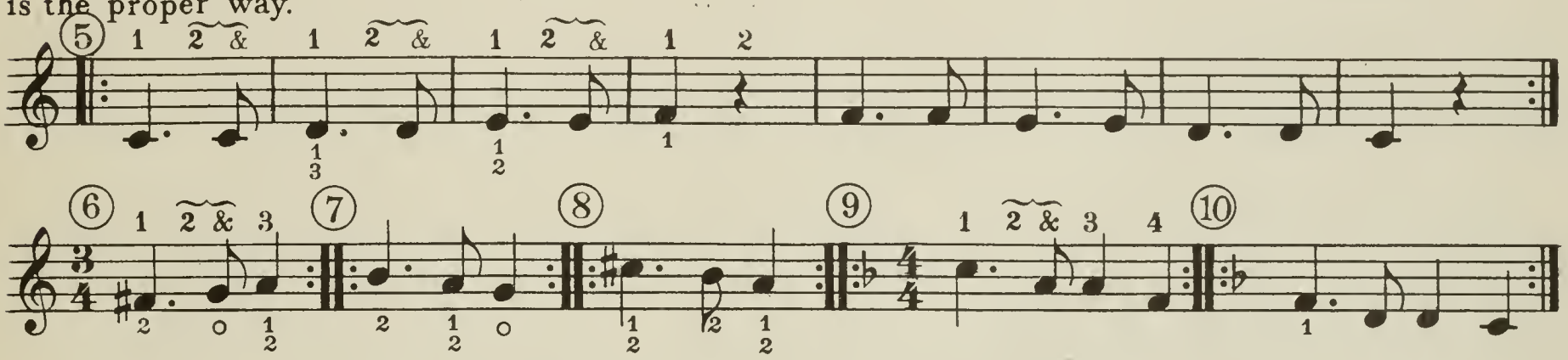


Chapter XIII

THE DOTTED QUARTER AND EIGHTH-NOTE (♩. ♪)

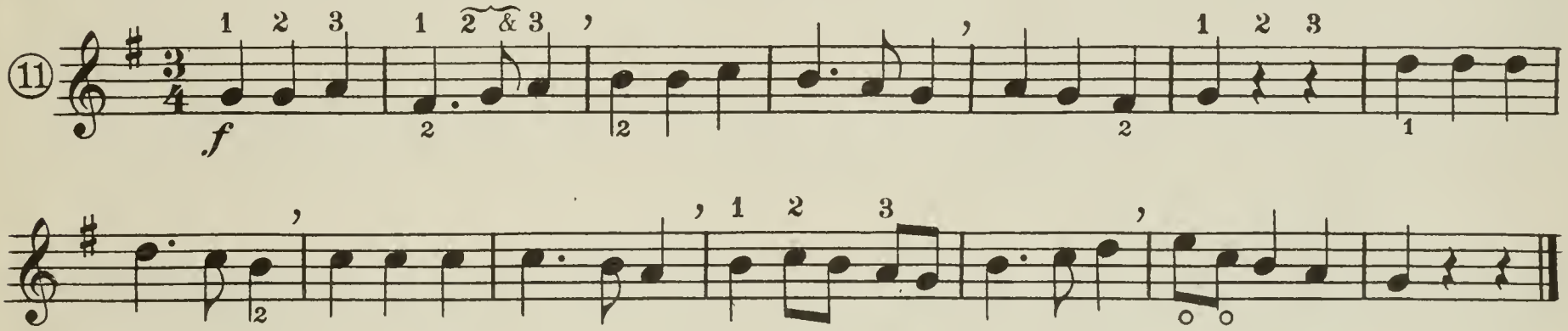
Preparatory drills in $\frac{4}{8}$ time, giving 3 counts to the dotted quarter-note and one to the eighth-note



Giving a beat and a half to the dotted quarter-note and half a beat to the eighth-note. This is the proper way.

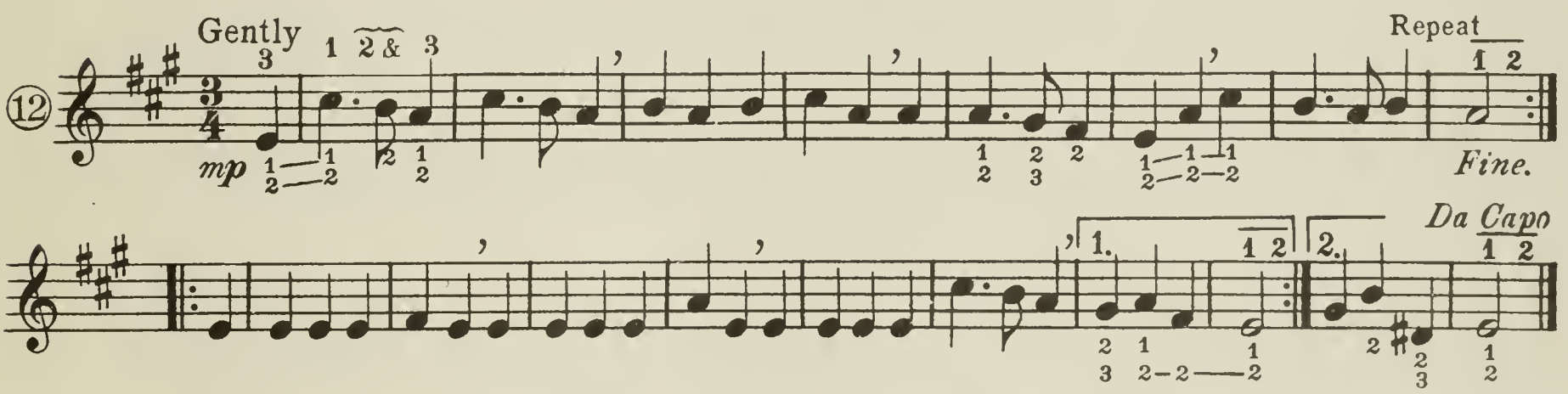


America

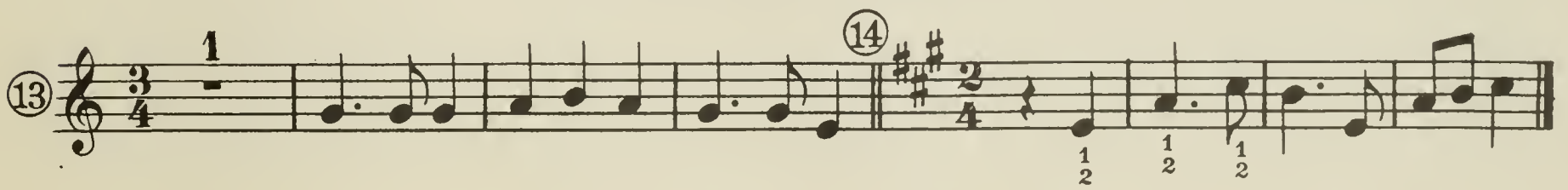


The Old Oaken Bucket

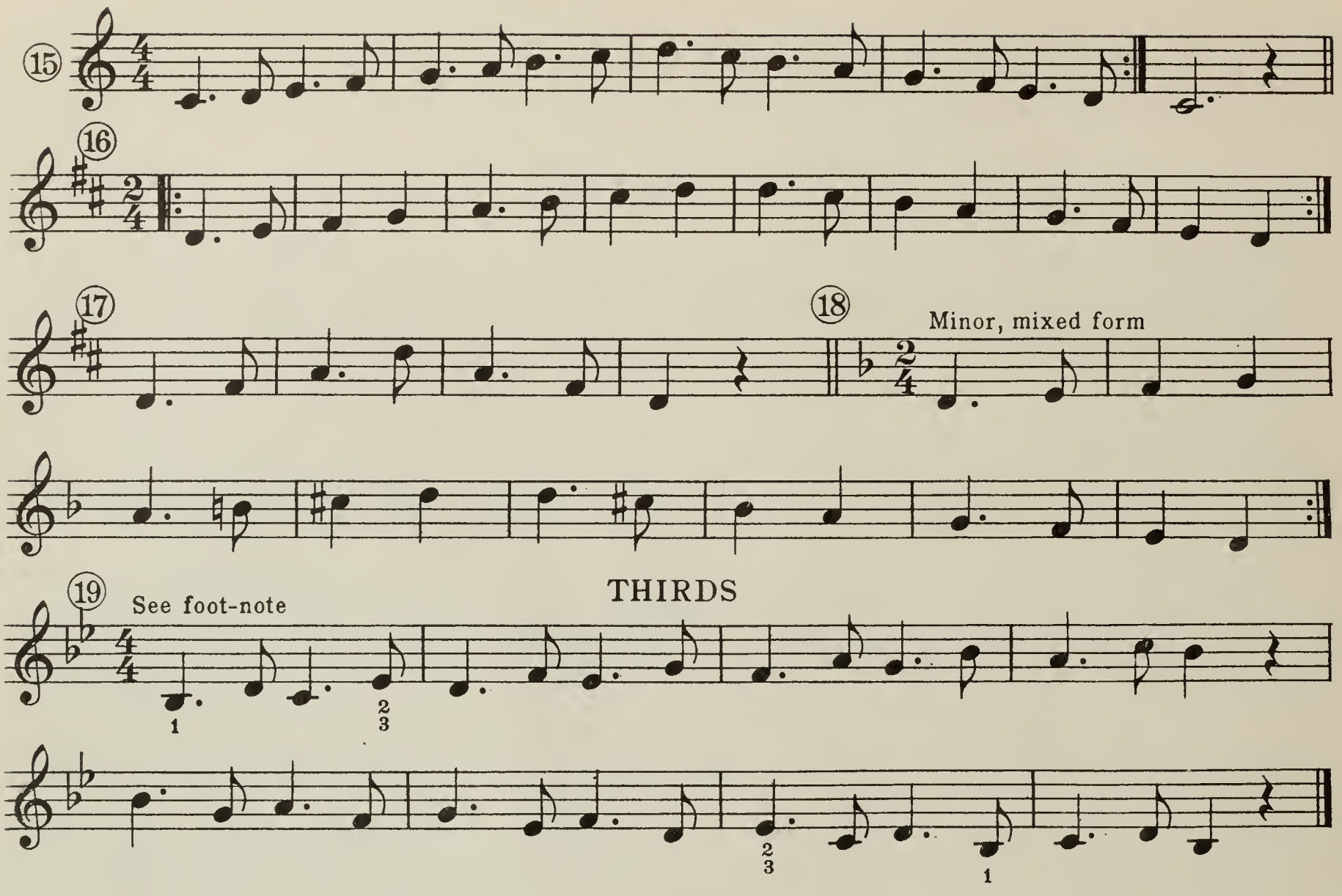
KAILLMARK
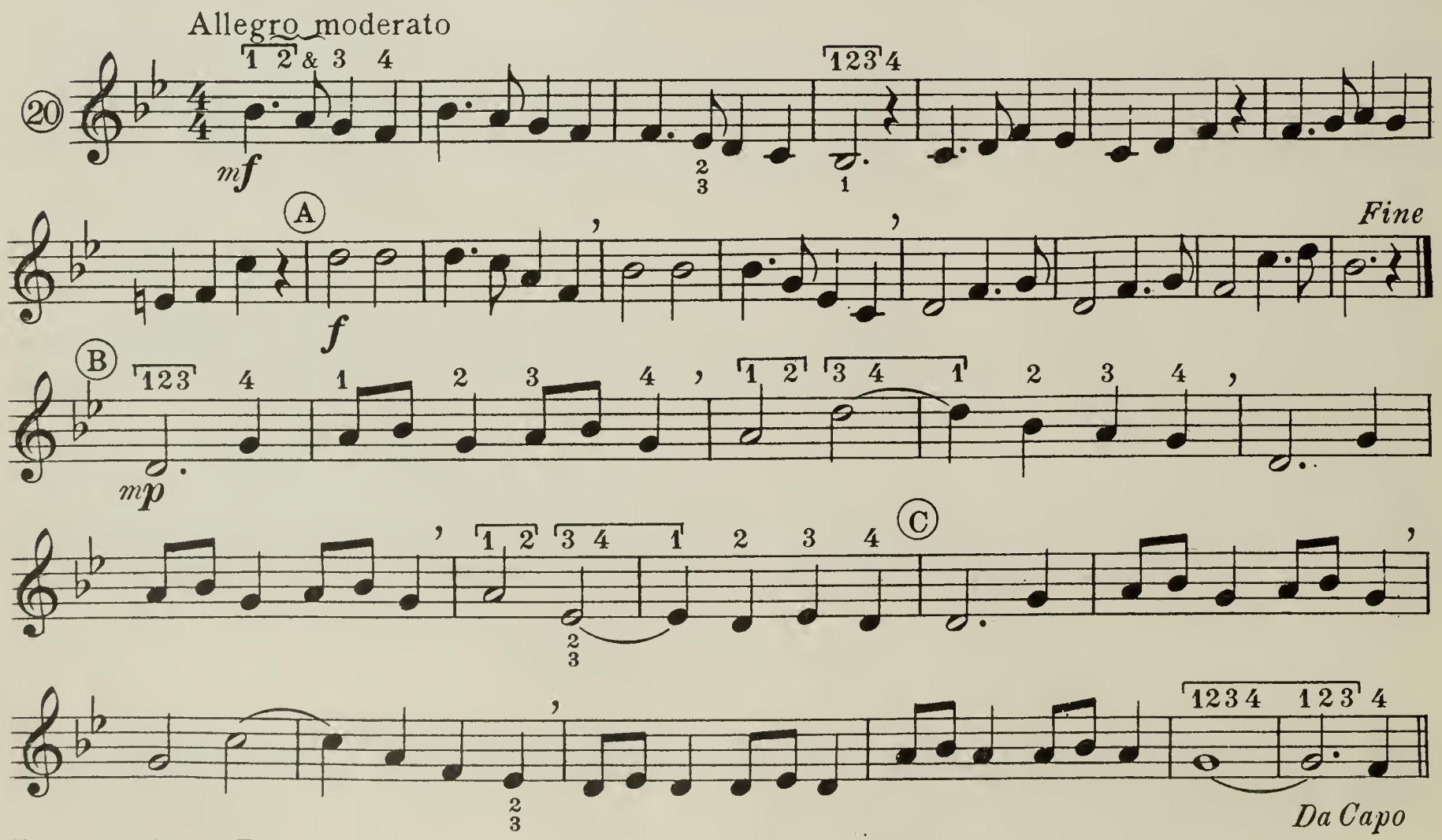


ORCHESTRAL STUDIES



SCALES



Dance
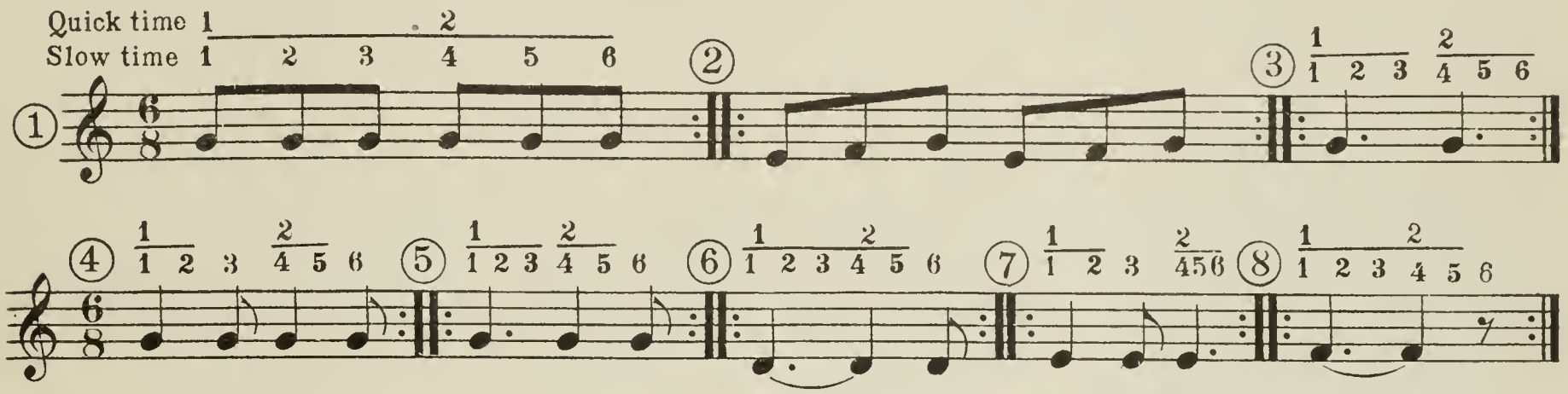


To the teacher: Thirds, and other intervals, may be played from Chart № 2.

Chapter XIV
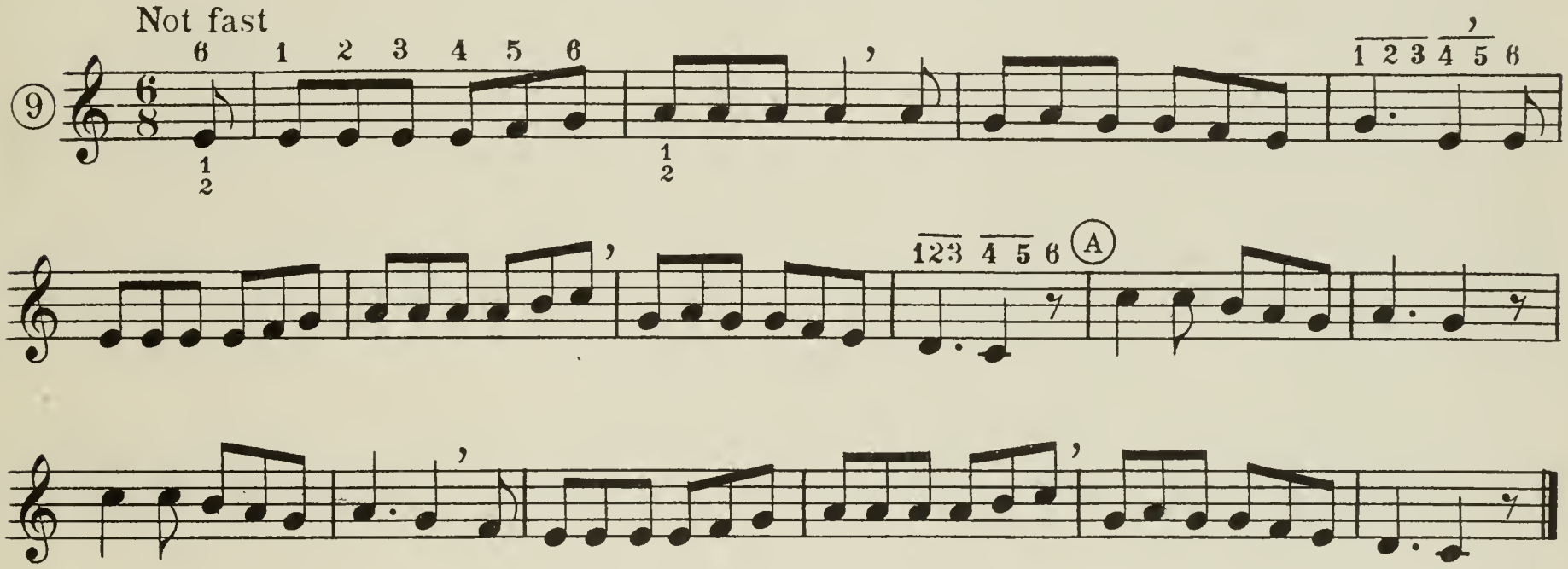
SIX EIGHTH-NOTES, OR THEIR EQUIVALENT IN A MEASURE (♪♪♪ ♪♪♪)

When playing slowly, it is the custom to give a beat to each eighth-note. When playing quickly one beat is given for every three eighth-notes, or their equivalent. The word "mer-ri-ly" will give the rhythm of three eighth-notes to a beat.
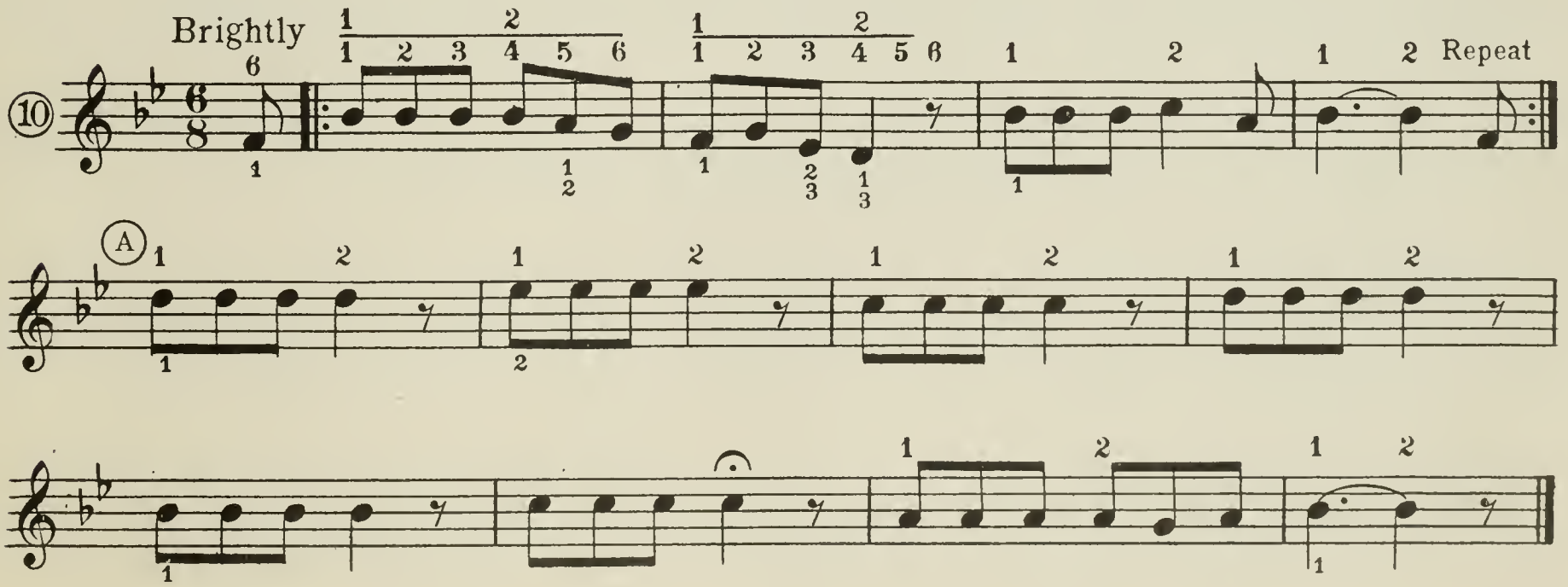
PREPARATORY DRILLS
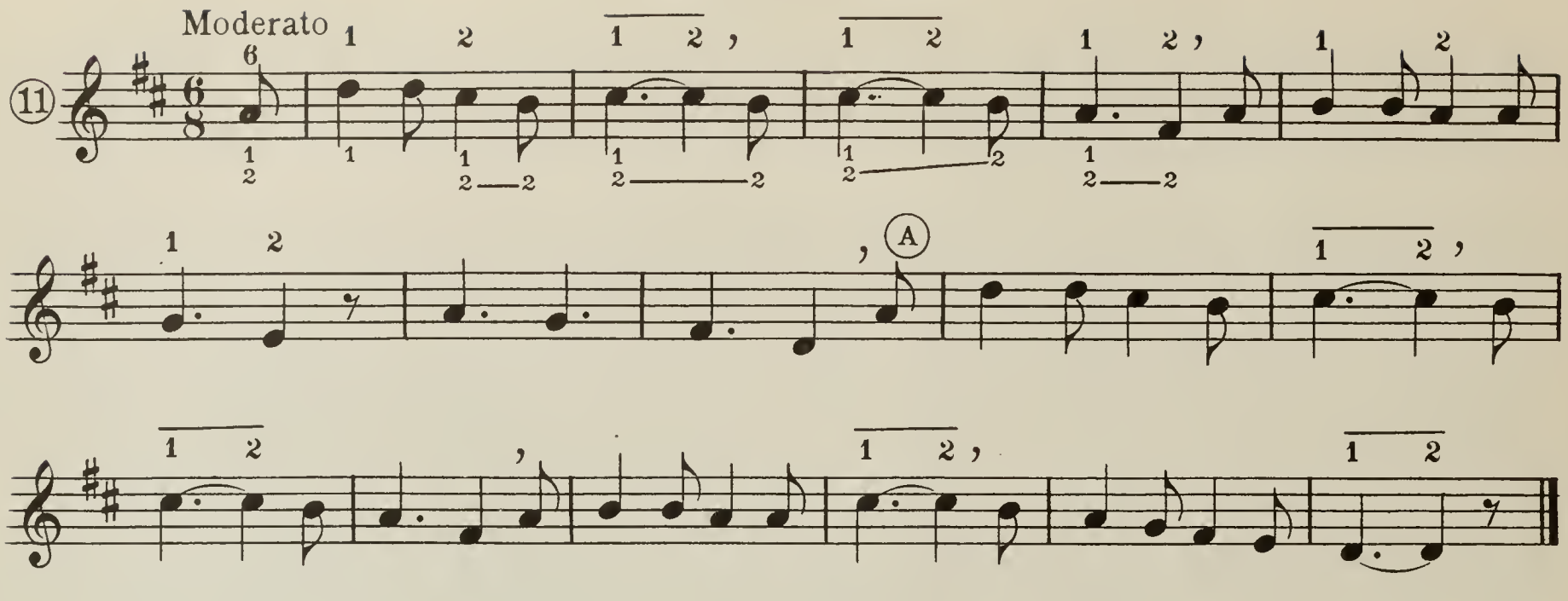


Robinson Crusoe
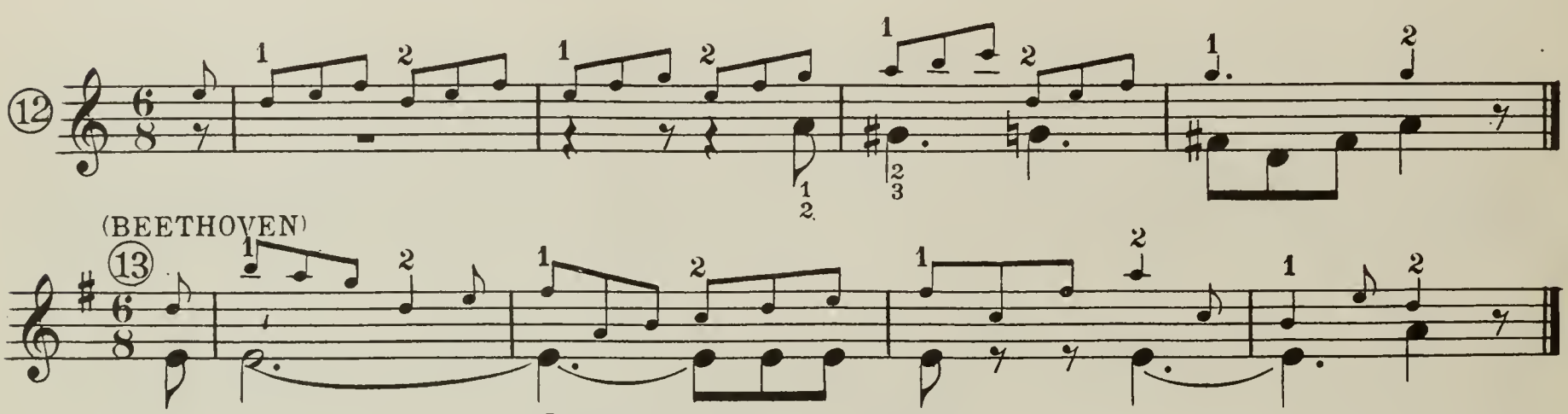


College Song



Italian Song



ORCHESTRAL STUDIES

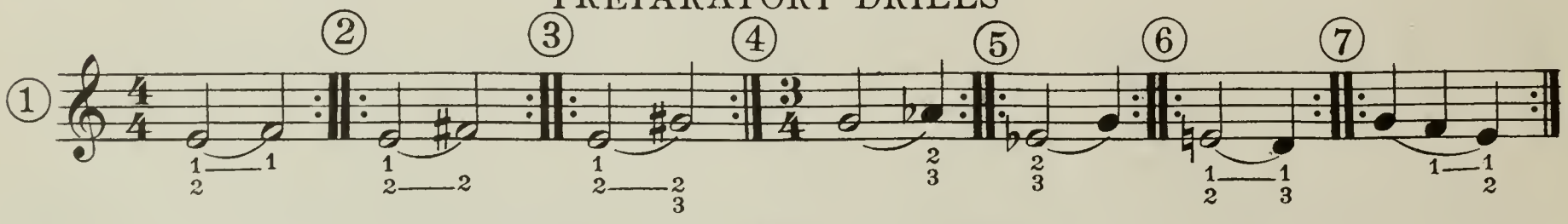


Chapter XV

THE SLUR (⌒)

The slur, always shown by a curved line under or over a group of two or more notes, indicates that the performer is to play the tones smoothly and connectedly. The first tone of each group is *tongued*, but not the following tone, or tones. The breath pressure is continuous.
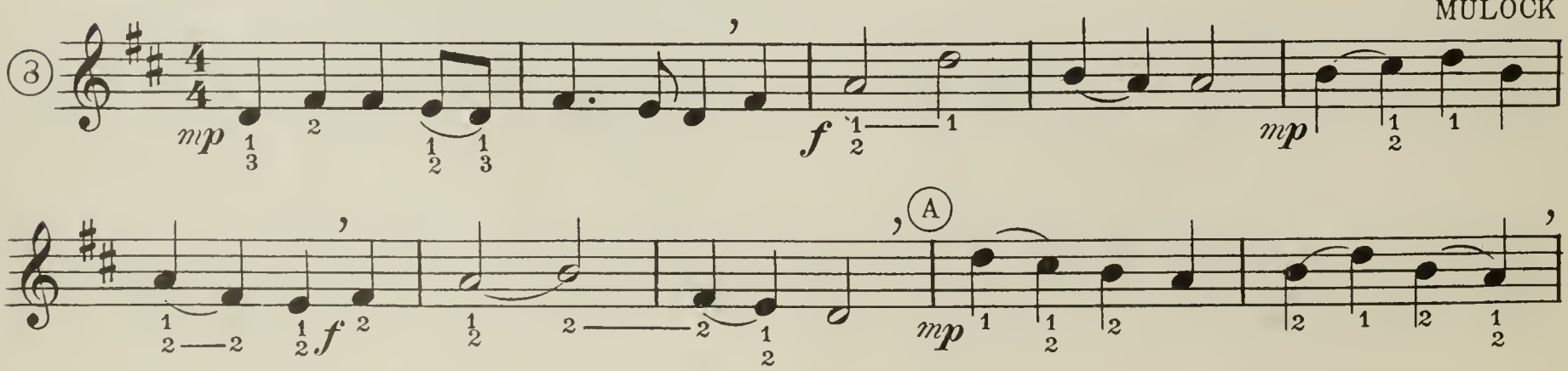
PREPARATORY DRILLS



Row, Boys, Cheerily Row

AMERICAN EMIGRANT SONG

MULOCK



f *mp* *f*

CHORUS

mp *f*

mp *f*

The Farrier's Song

BERNARD MILTON

Maestoso

mf

A

B

poco rit.

a tempo

f

marcato
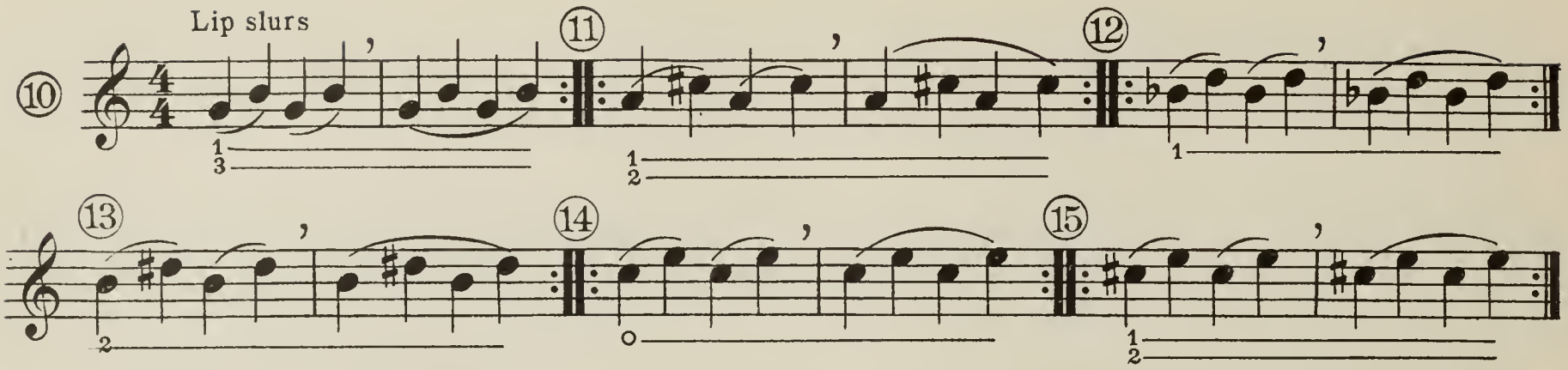
rit.

a tempo

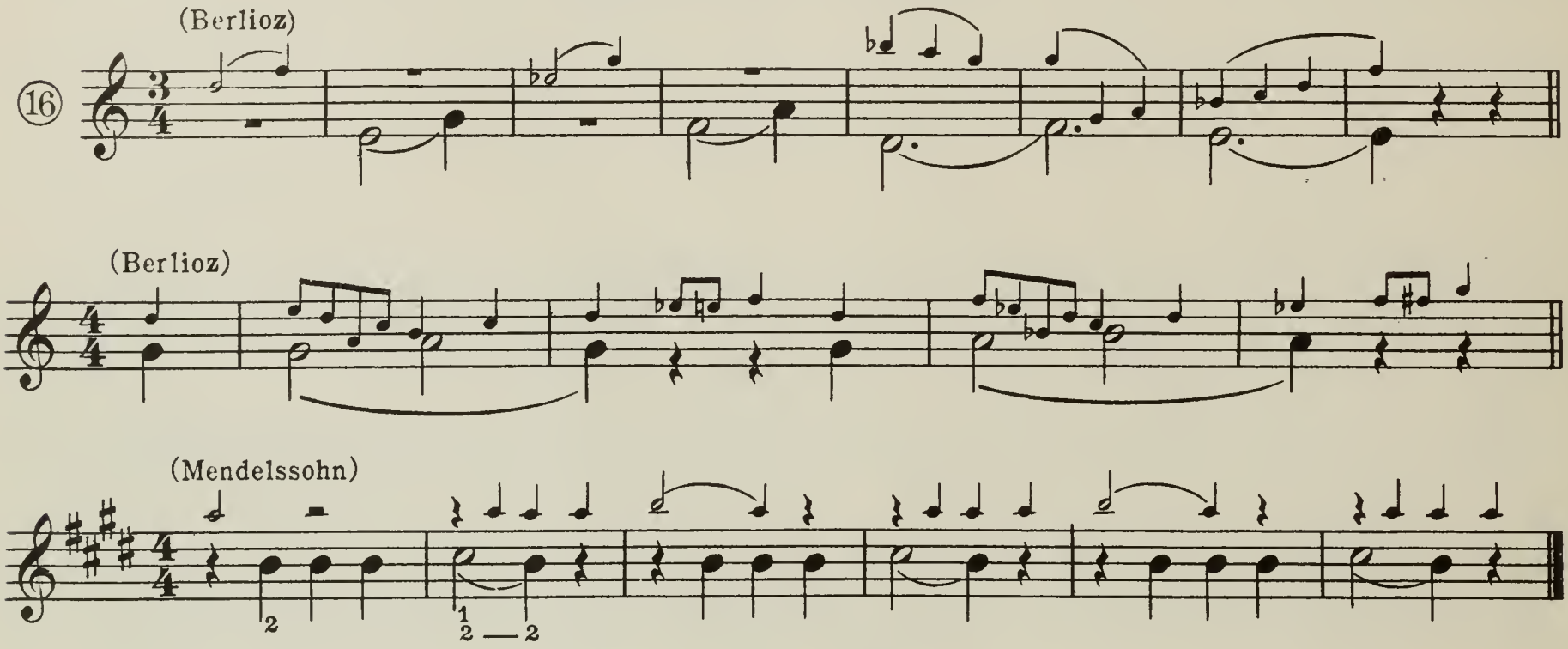
cresc.

rit.

EXERCISES FOR STRENGTHENING THE LIPS



ORCHESTRAL STUDIES
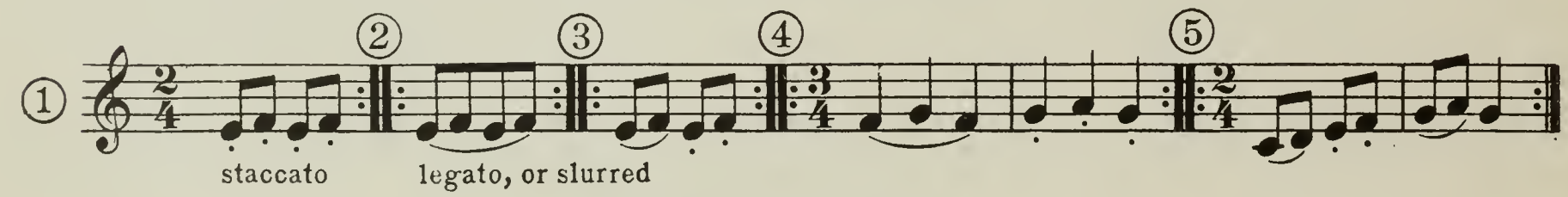


Chapter XVI

STACCATO AND LEGATO
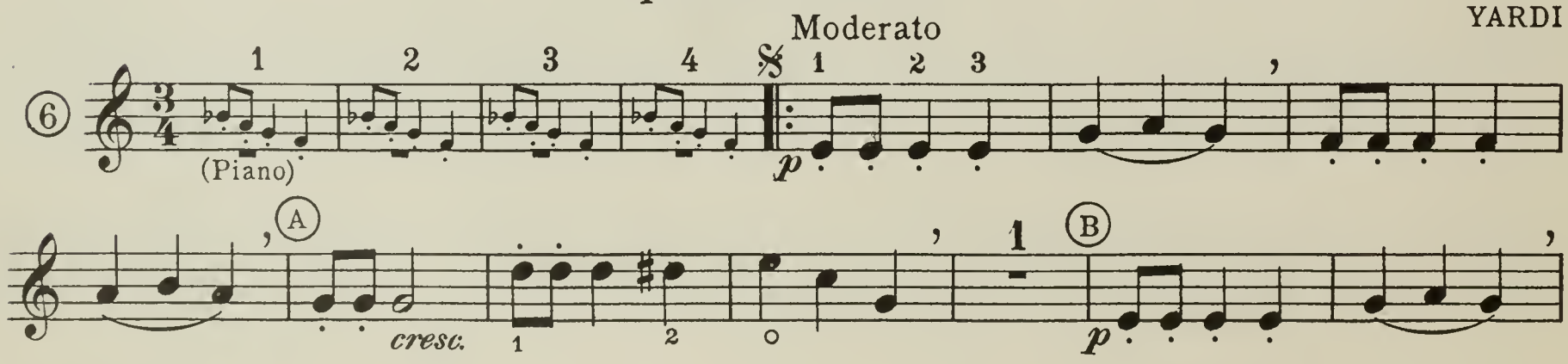
Staccato is an Italian word meaning short and crisp. Dots placed over, or under the notes show they are to be played staccato. *Legato,* another Italian word, means ***bound together,*** slurred.

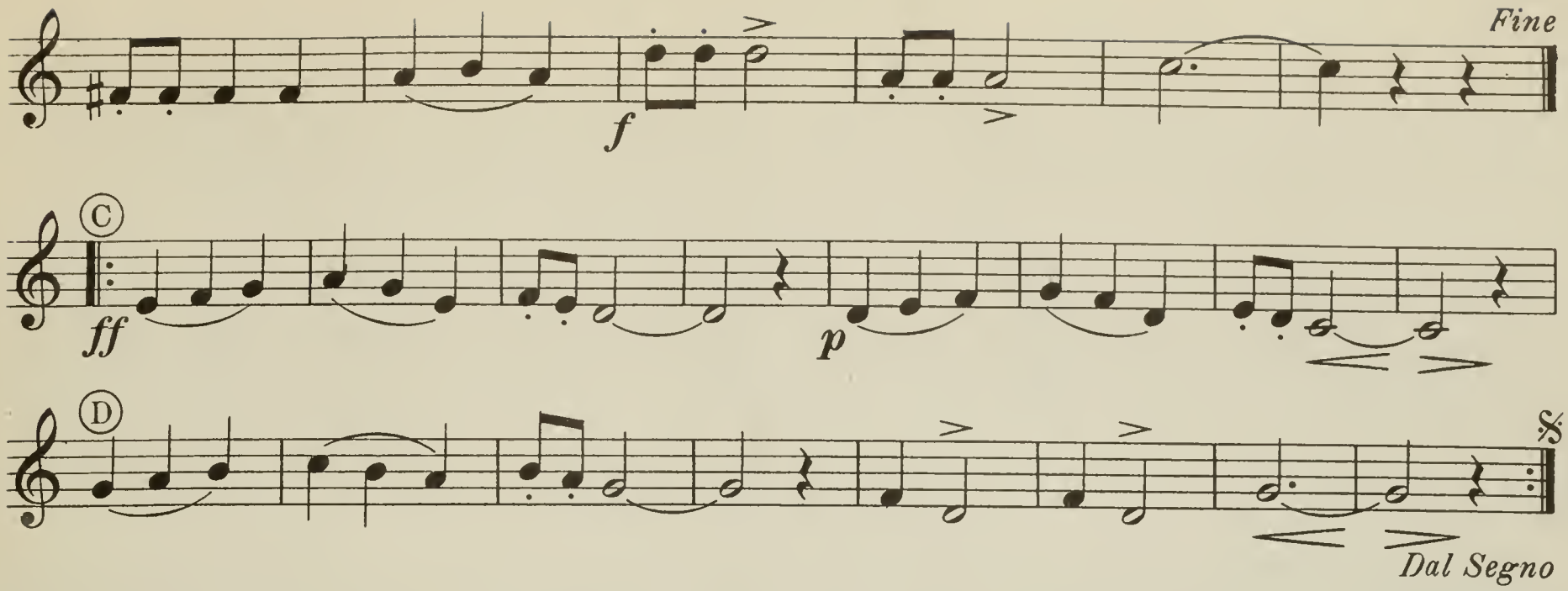
PREPARATORY DRILLS



Spanish Dance

YARDI
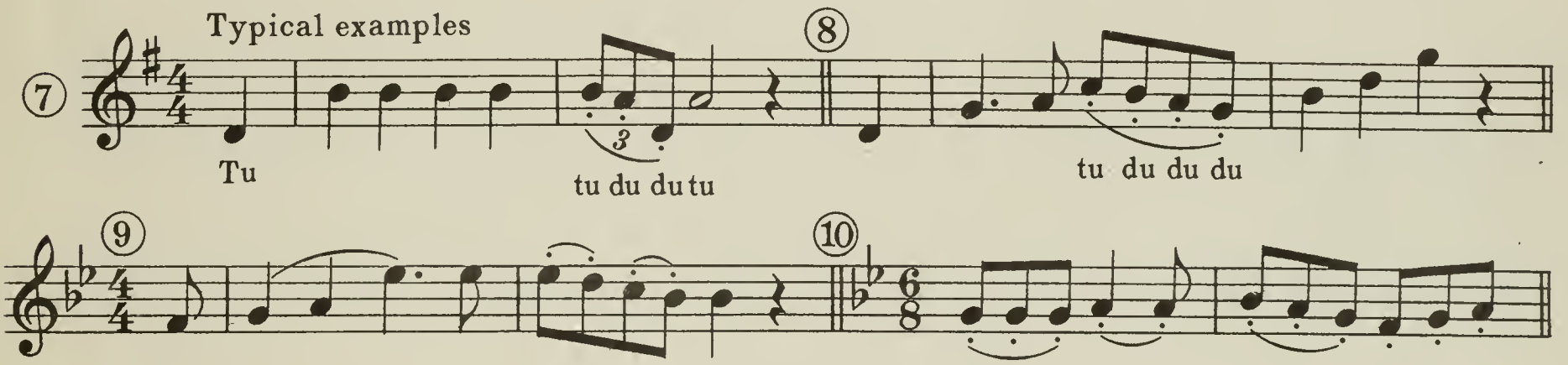




HALF- (MEZZO-) STACCATO, OR, TONGUING IN THE SOUND

Information. Groups of notes having dots and a slur over them or under them are played in a half connected, half disconnected manner.

Tonguing in the sound is an expression to describe the action of the tongue when playing half staccato passages. The Italian word for this effect is Portato — carrying over the sound.
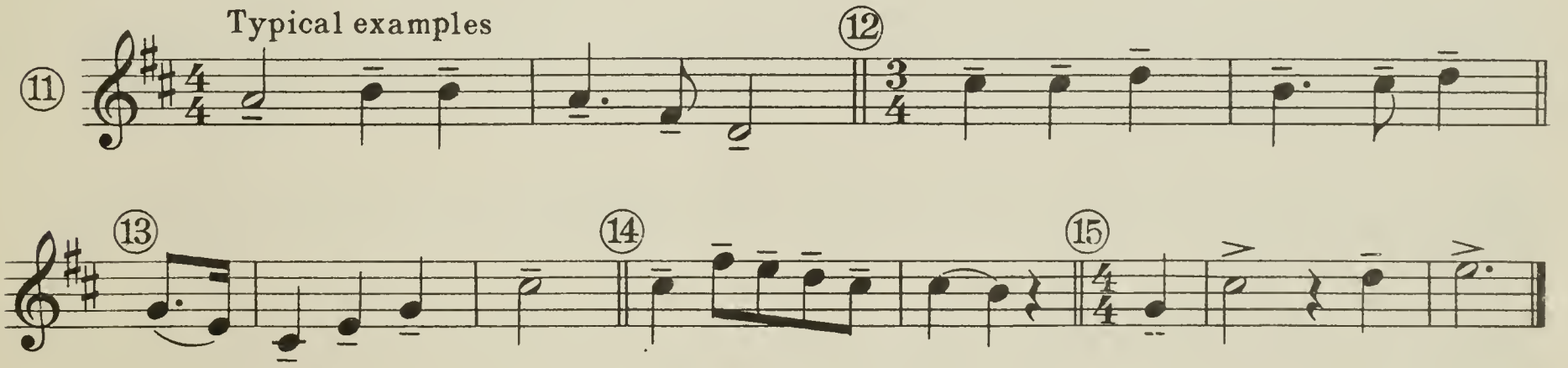
Directions. Tongue the first tone *tu* and, without breaking the tone, play all the succeeding tones with *du*, pronounced as in double. Imagine that the tones are like so many beads of a necklace.



TENUTO TONES

Information. Tenuto is an Italian word meaning *hold tenaciously,* in familiar words *to sustain.* The sign (when the syllable *ten.* is not used) is a dash placed near the head of the note.

Directions. Make a broad, generous tone, giving the note its full duration.
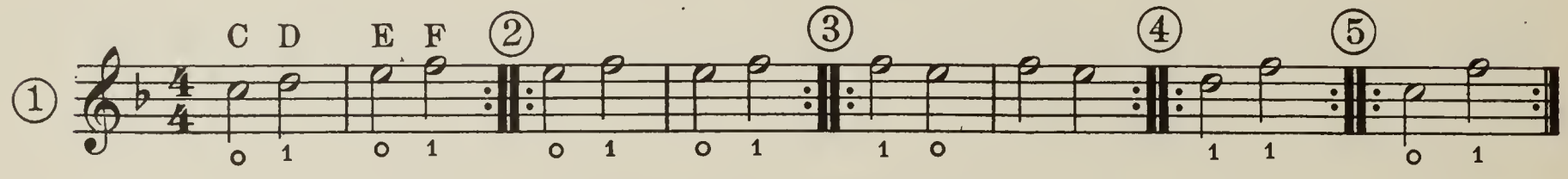


Chapter XVII

KEY OF F, 1 FLAT, B FLAT. SCALE OF G, 1 SHARP, F SHARP.

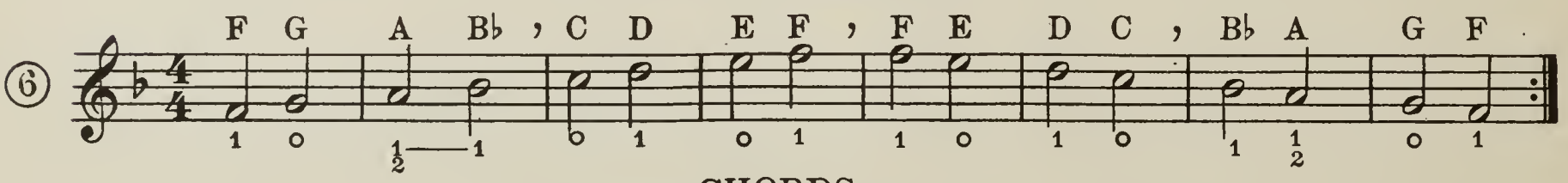
When playing the higher tones, do not press the mouthpiece against the lips and teeth unduly. The lips must be free so that they can vibrate. Tongue the high tones a little sharply, draw in the corners of the mouth so as to tense the muscles of the lips. Do not blow out the cheeks.

PREPARATORY DRILLS



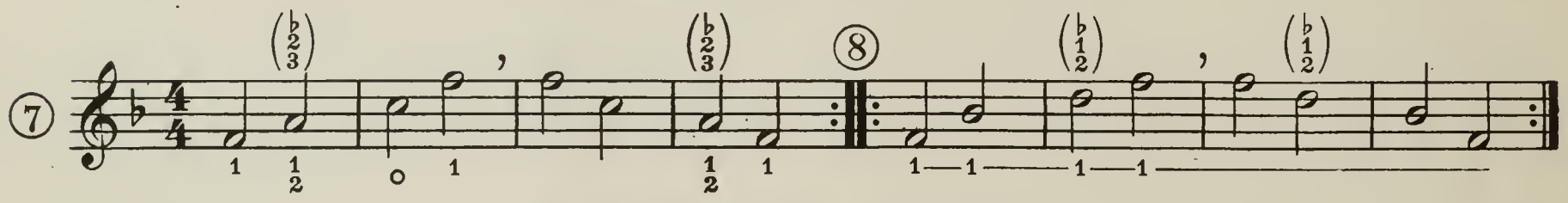
SCALE OF F MAJOR

(For F minor, see Chapter XXIV)
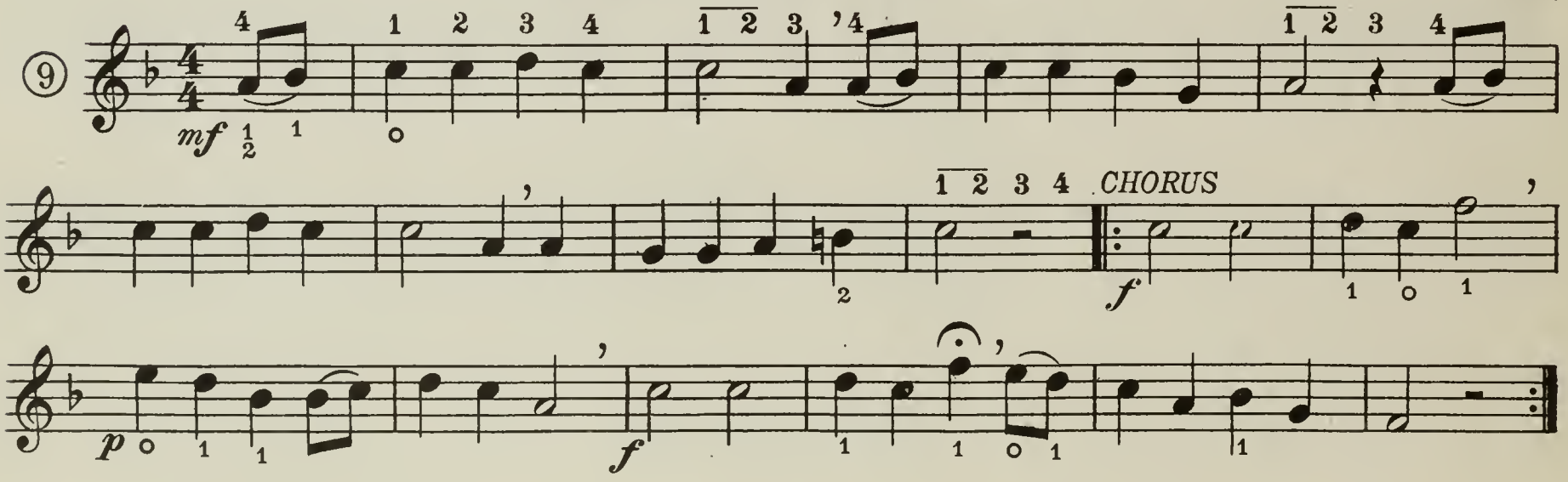


CHORDS

MAJOR AND MINOR

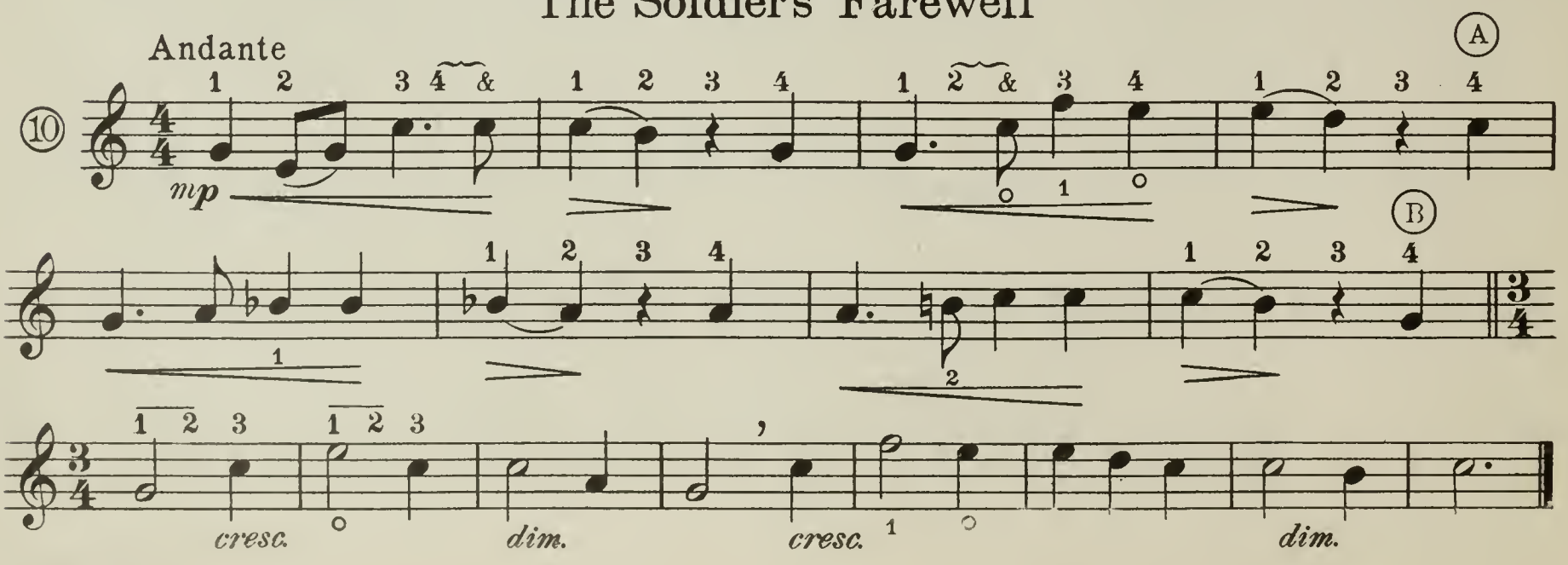


Dip Boys, Dip The Oar

SARONA



The Soldier's Farewell
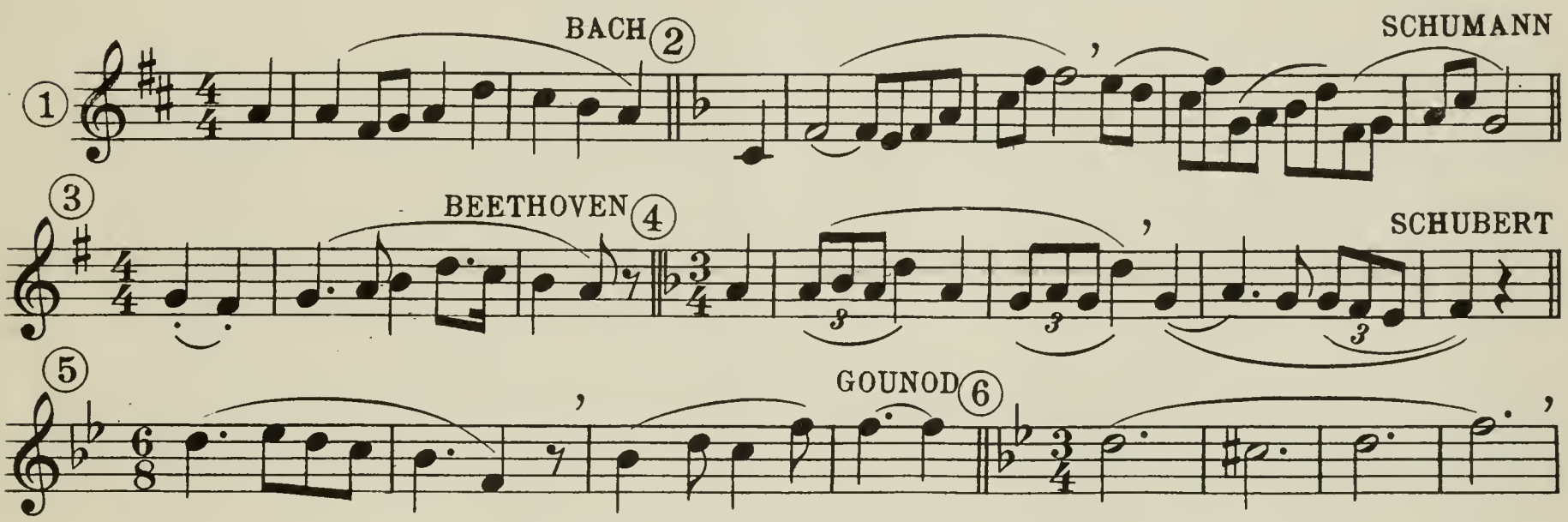


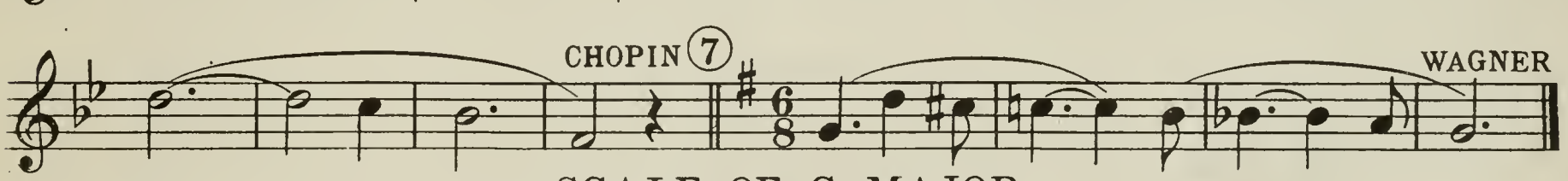
PHRASING

Information. Phrasing is the executing, as a unit, of a part, or the whole, of a musical sentence. Musical sentences are divided and sub-divided into Sections, Half-sections, Periods and Measure groups. In piano music curved lines are used showing graphically these divisions. In cornet music the longer divisions are shown by breathing commas, or rests. If the music does not contain these signs the student must discover for himself where the phrases begin and end. The Accent of a phrase is important. (Consult a Musical Dictionary for *Accent.*) Below are given some examples of measure phrases.

Directions. Play each phrase with one articulation. Make the last note a little shorter than the others in the group. Take breath at the rests and at the commas.

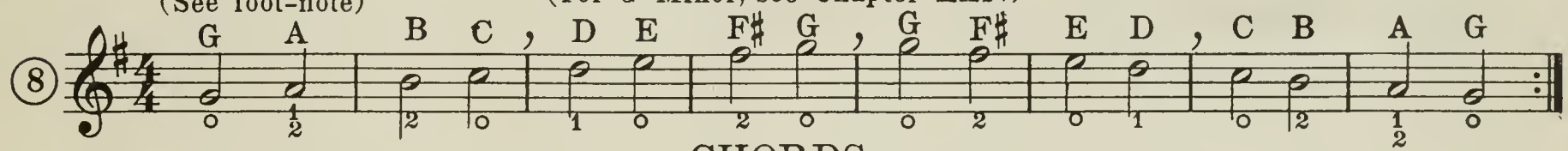
TYPICAL EXAMPLES



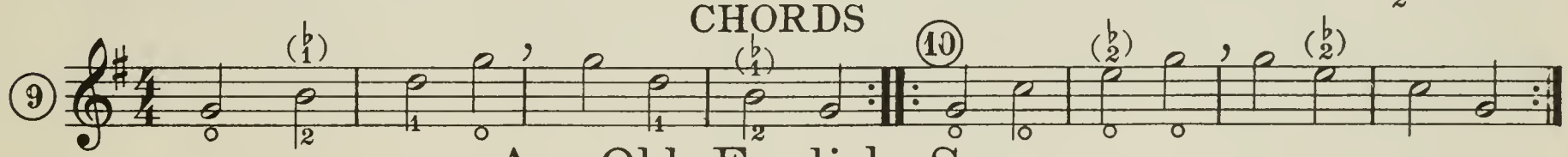


SCALE OF G MAJOR

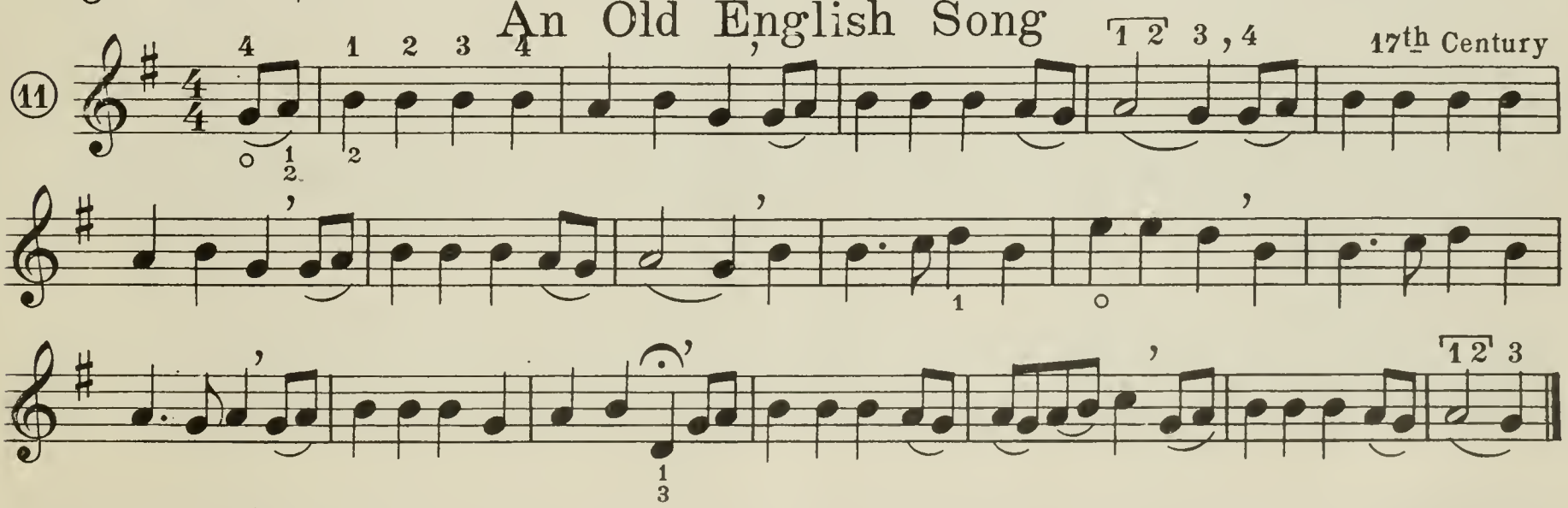
(For G Minor, see Chapter XXIV)



CHORDS

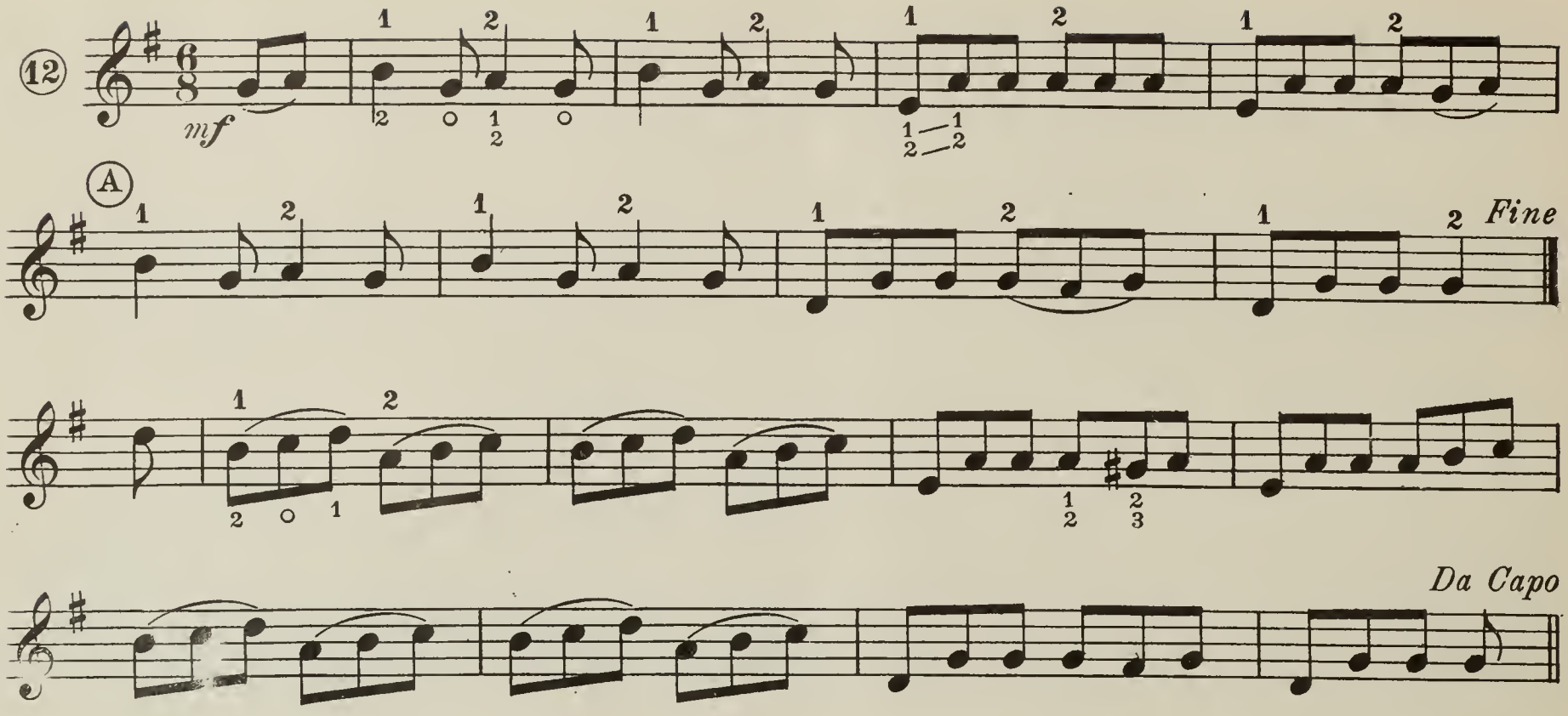


An Old English Song



Note: The high F♯ and G are not easy to produce. It will take time and much practice to discover the right lip pressure.

An Irish Jig

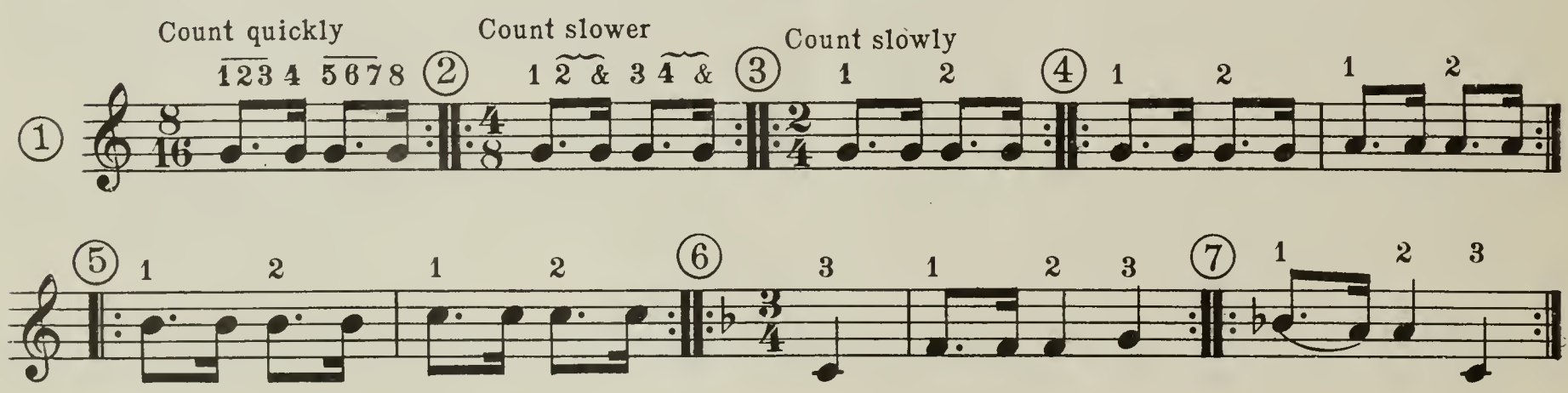


Chapter XVIII

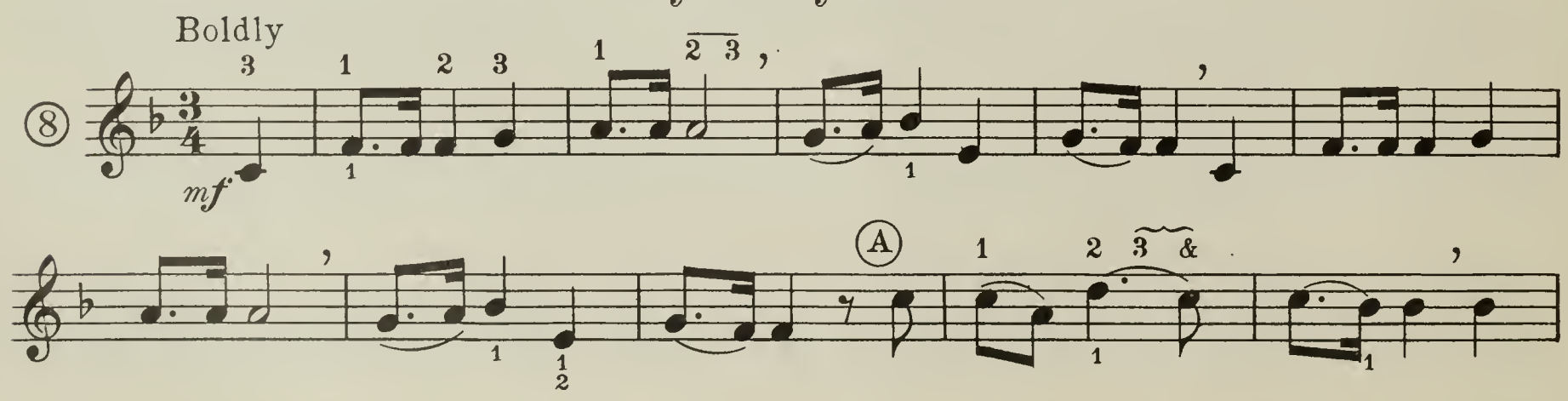
THE DOTTED EIGHTH AND SIXTEENTH-NOTE TO A BEAT (♩.♬)

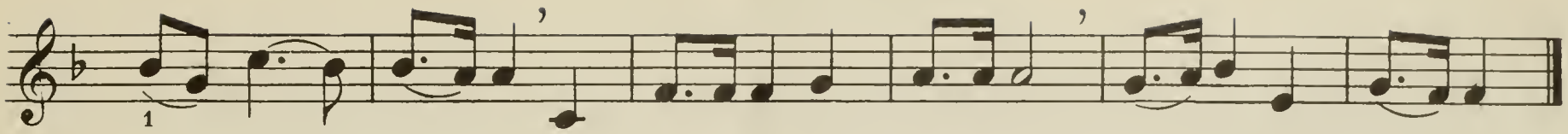
This is one of the difficult rhythms. It will be well to build it up by playing over and over again the first three Preparatory exercises. The first is in $\frac{8}{16}$ time, the second in $\frac{4}{8}$ time, and the third in the usual time, $\frac{2}{4}$. They should sound exactly alike.

PREPARATORY DRILLS



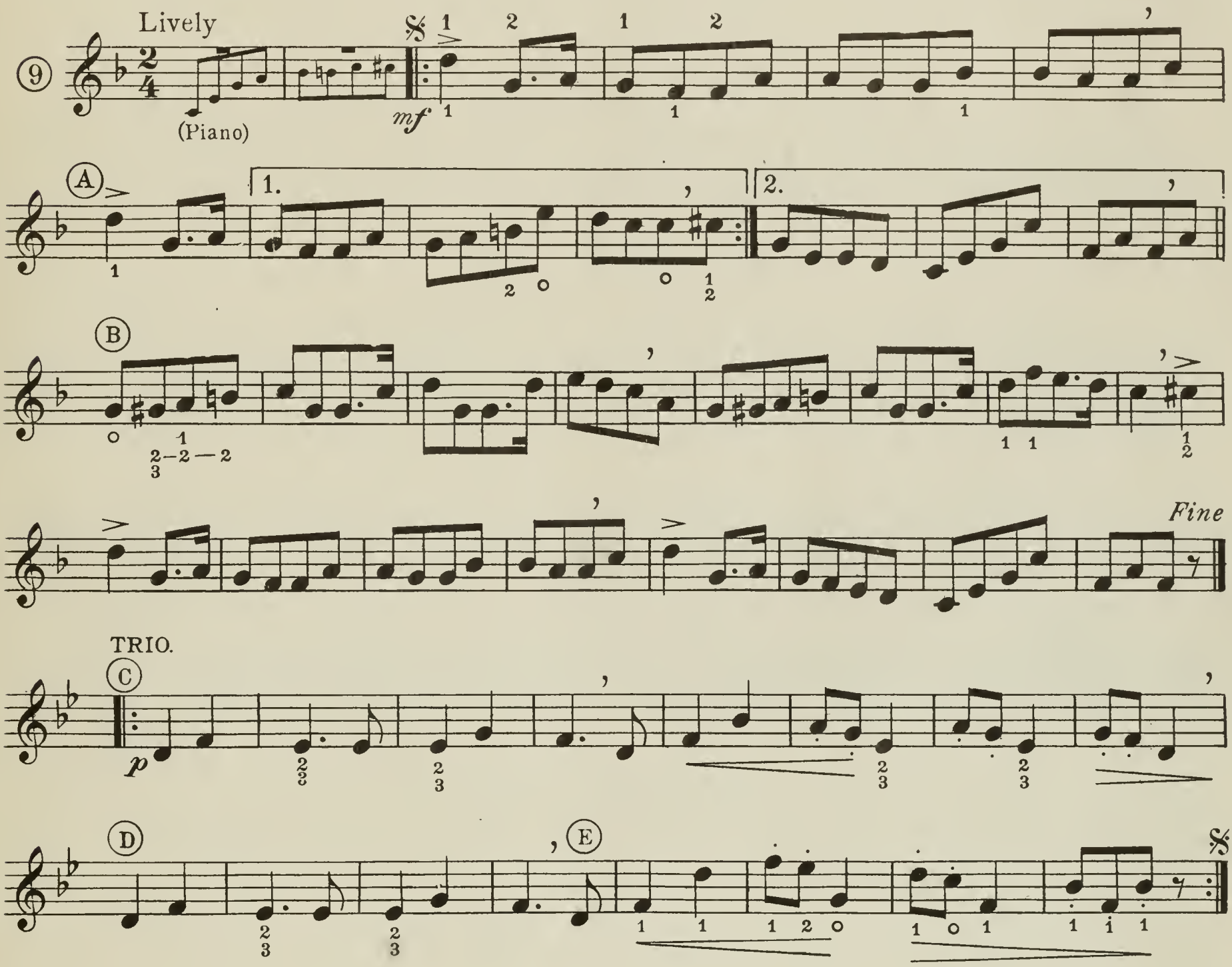
My Maryland



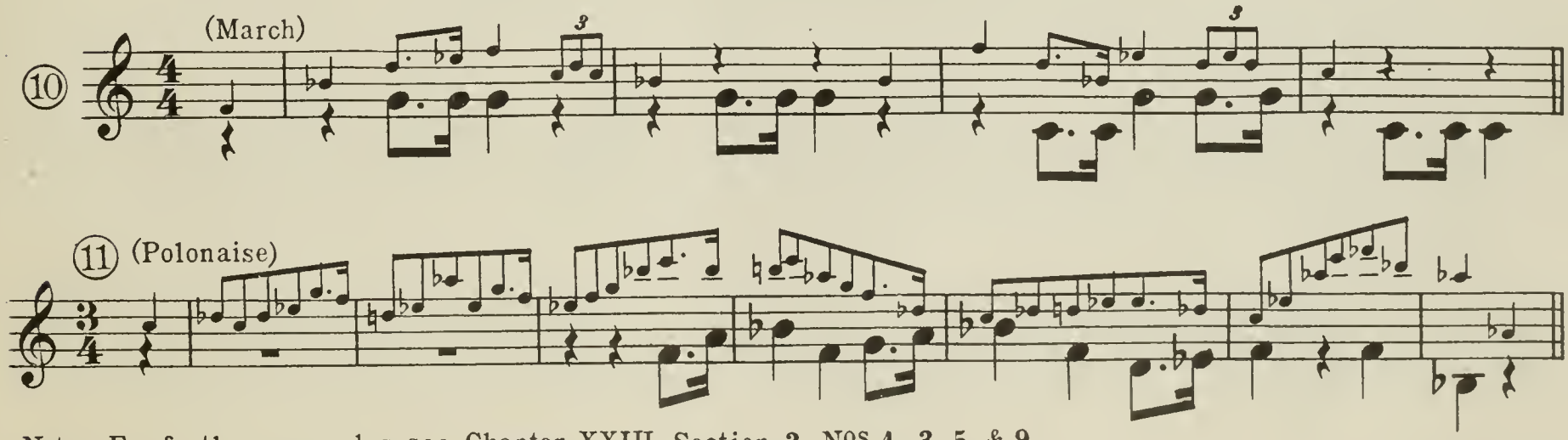


The Brownie Polka

MANUS



ORCHESTRAL STUDIES
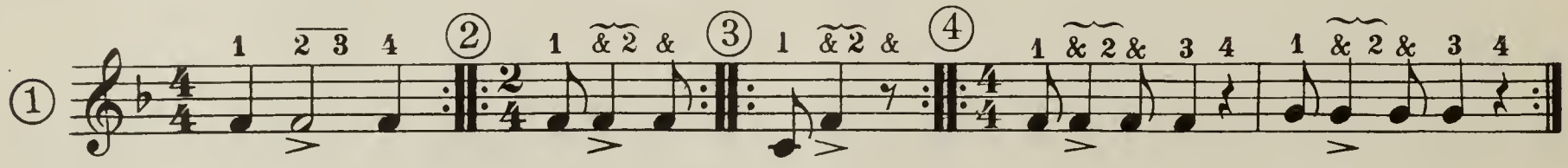


Note: For further examples see Chapter XXIII, Section 2, Nos 1, 3, 5 & 9

Chapter XIX

SYNCOPATION
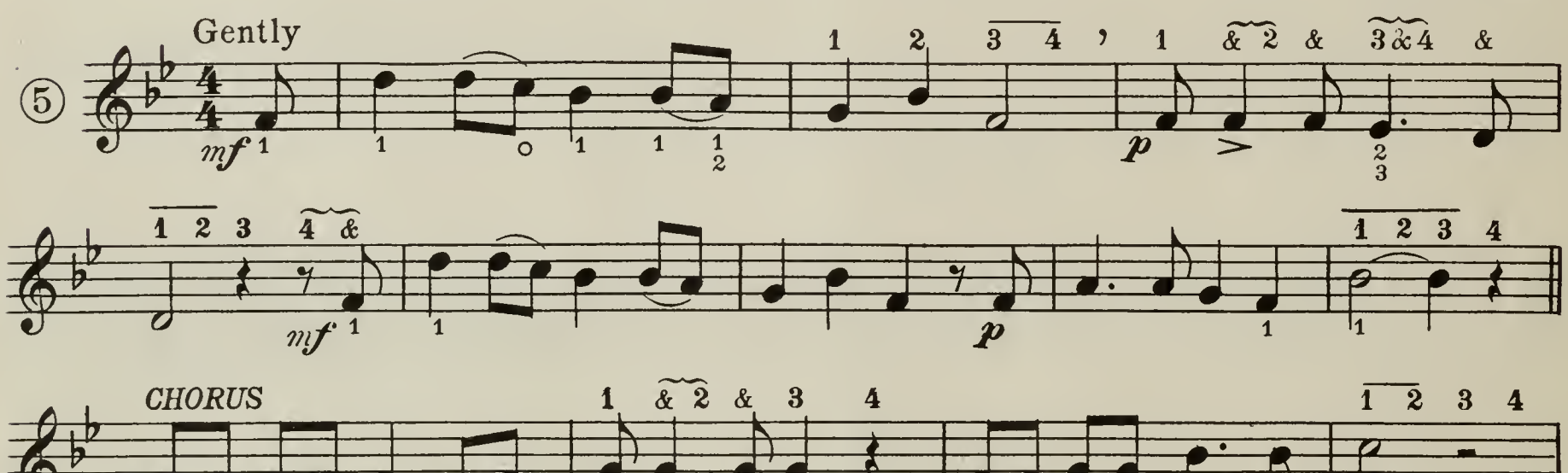
In music there are strong and weak accents. In $\frac{4}{4}$ time the strong accents occur on the first and third beats, the weak accents are the second and fourth. When a strongly accented tone takes the place of a weakly accented one, a Syncopation is made. As a rule, syncopated tones are played a *little* louder than the other tones. To make sure that this is done a particular sign (>) is frequently placed over, or under the note. Additional examples of syncopation may be found in Chapter XXIII, Section 2, Nos 1, 4, 6 & 9

PREPARATORY DRILLS



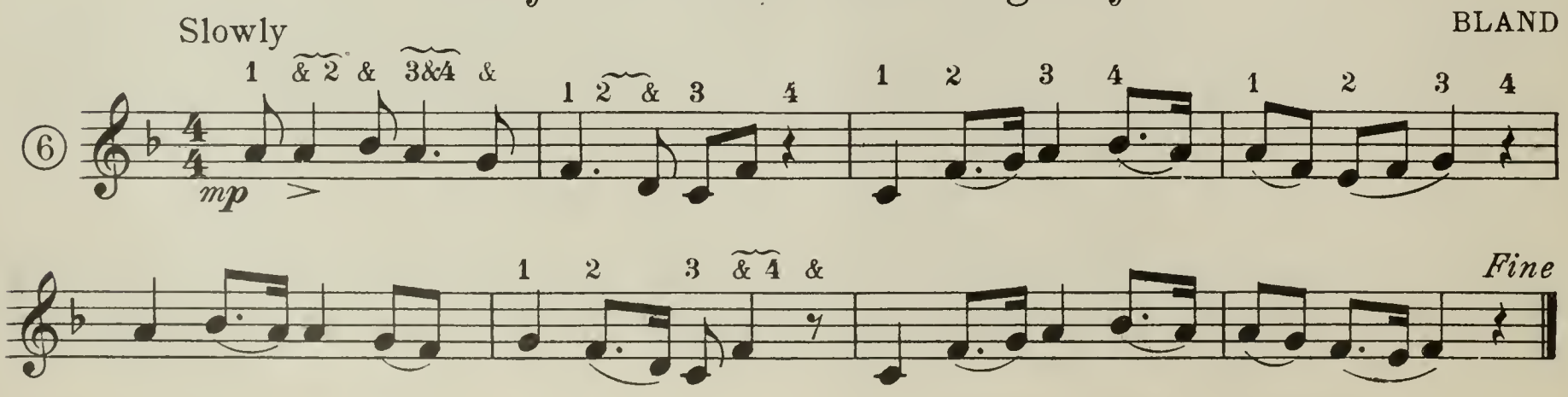
Tenting To Night
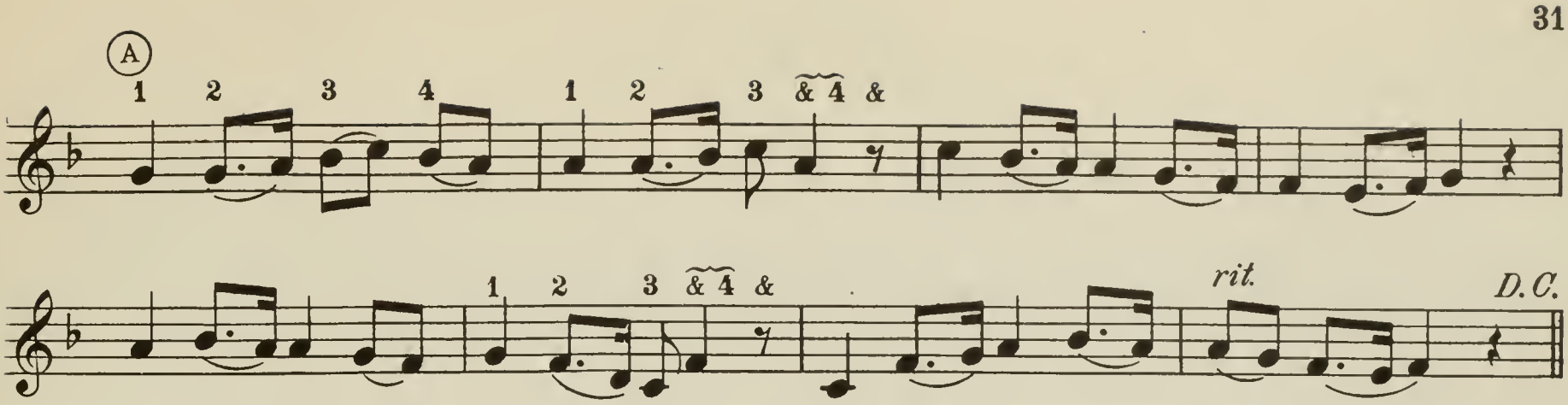
KITTEREDGE
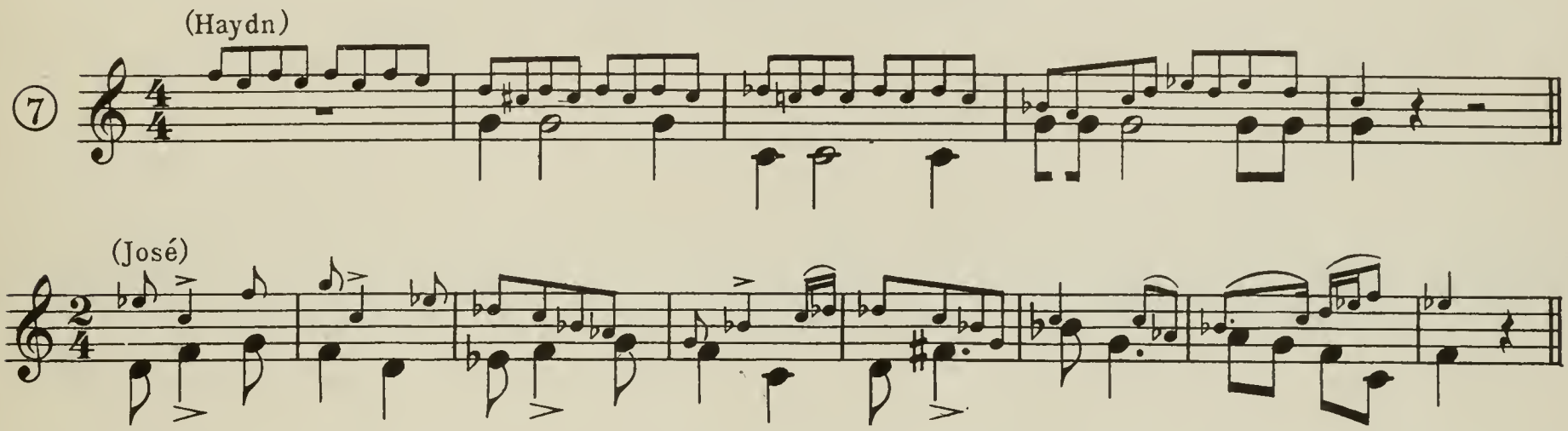


Carry Me Back To Old Virginny

BLAND





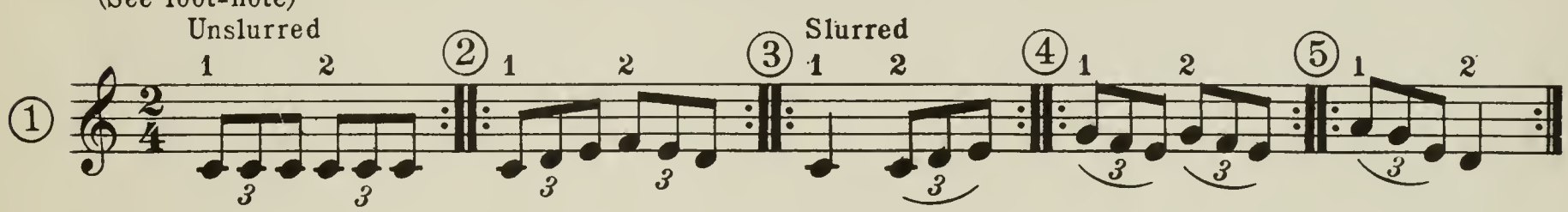
ORCHESTRAL STUDIES



THE TRIPLET, OR THREE EQUAL SOUNDS TO A BEAT (3)
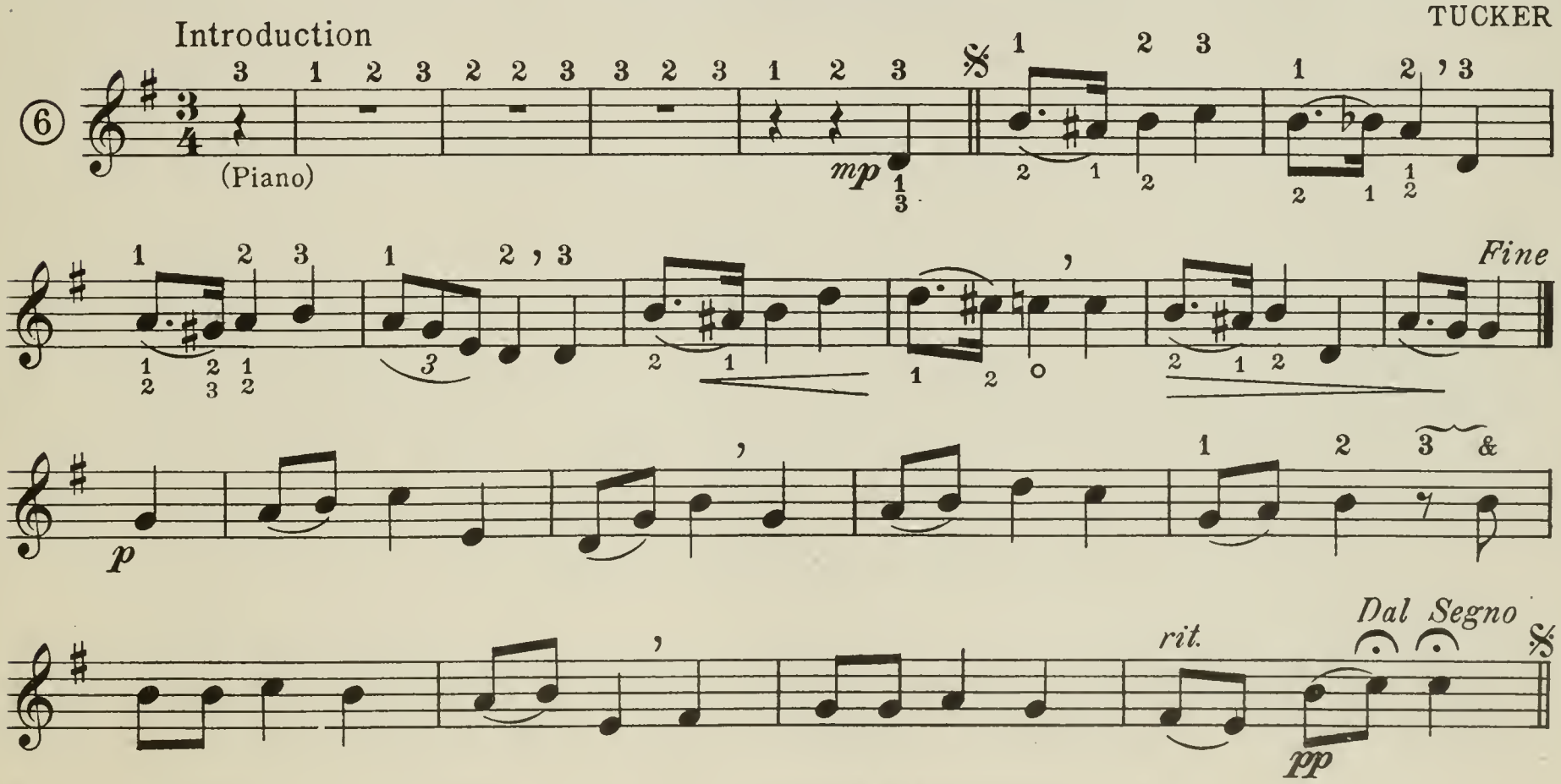
PREPARATORY DRILLS

(See foot-note)



Sweet Genevieve

TUCKER

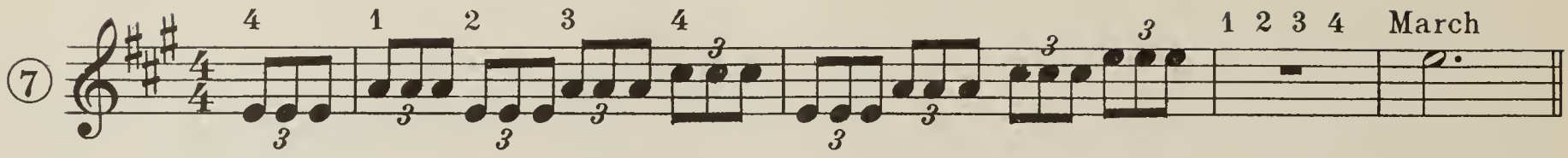


Note: The word "mer-ri-ly" spoken to one beat, expresses the rhythm of the triplet.

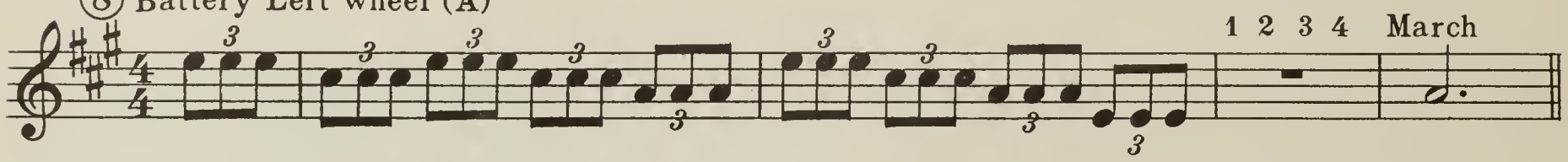
Bugle Calls

1st and 2nd valves, or 3rd valve only

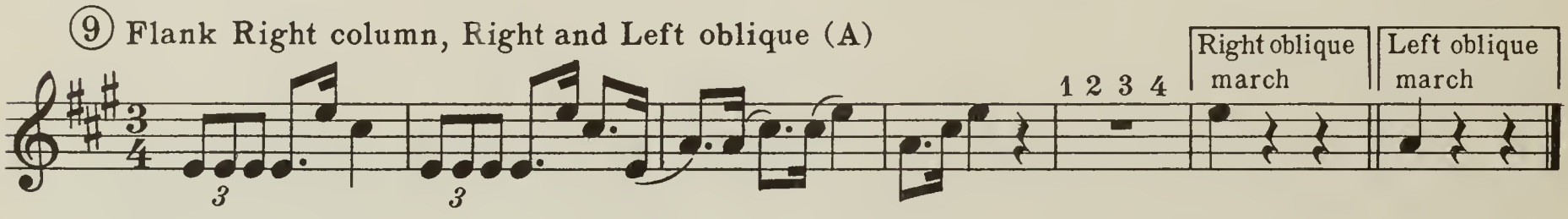
Battery Right wheel (Artillery)
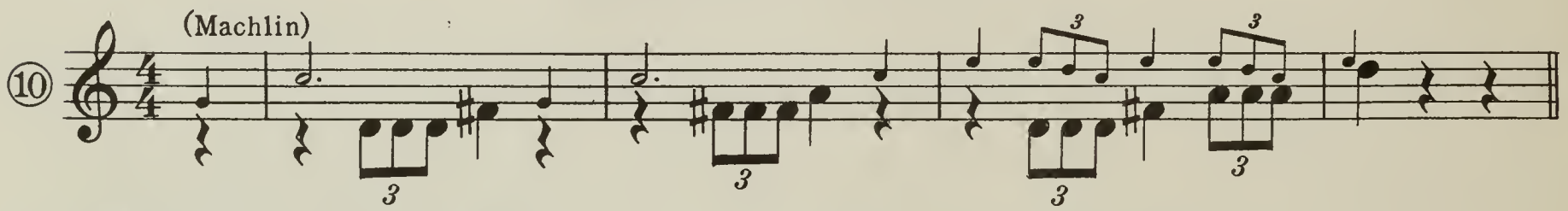


⑧ Battery Left wheel (A)
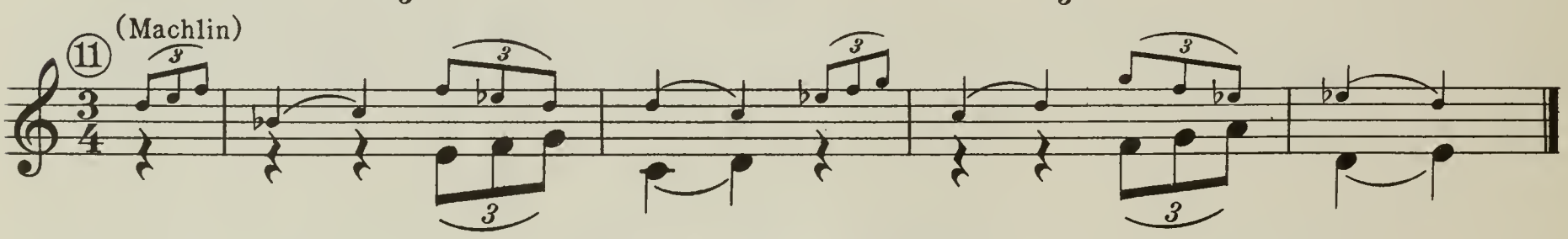


⑨ Flank Right column, Right and Left oblique (A)



ORCHESTRAL STUDIES
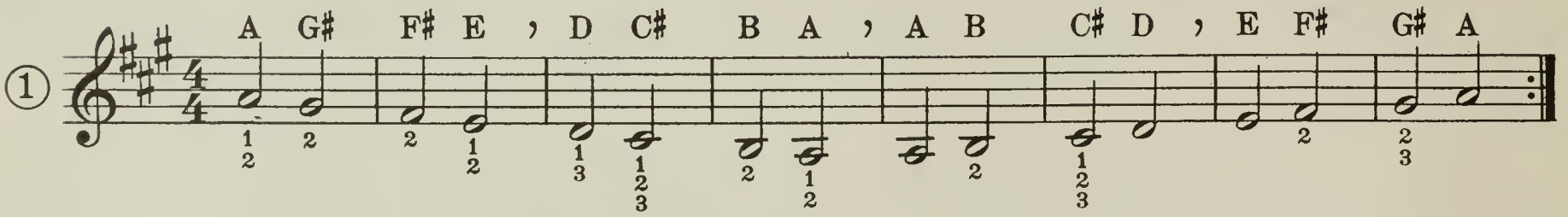




Chapter XX

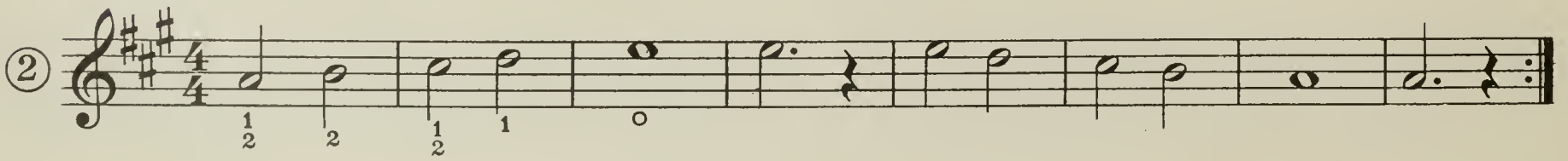
KEY OF A MAJOR. 3 Sharps, F♯ C♯ and G♯

SCALE OF A MAJOR

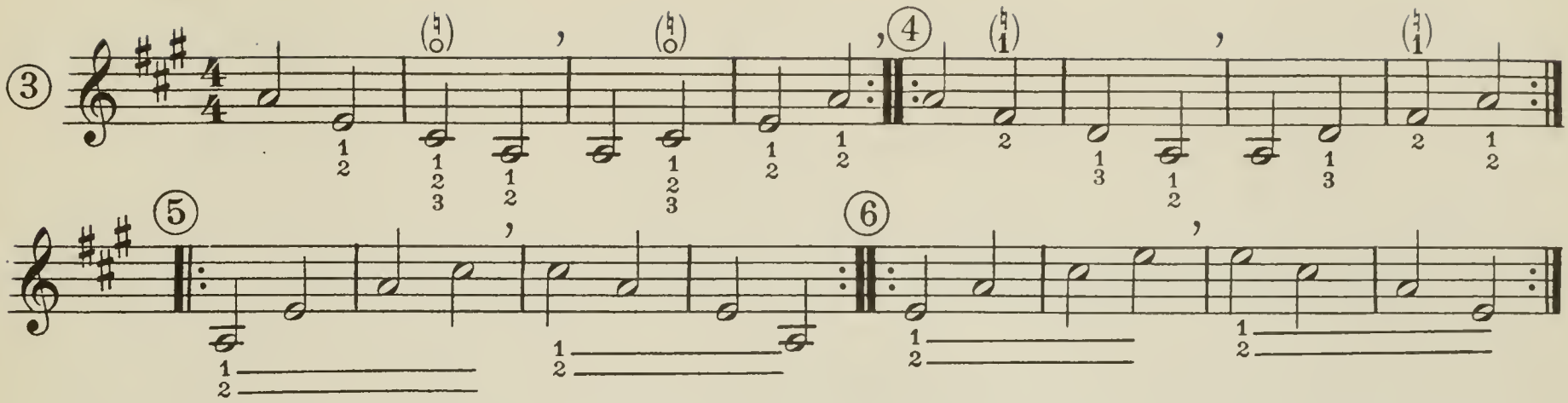
(For A minor, see Chapter XXIV)



EXTENDED COMPASS OF SCALE
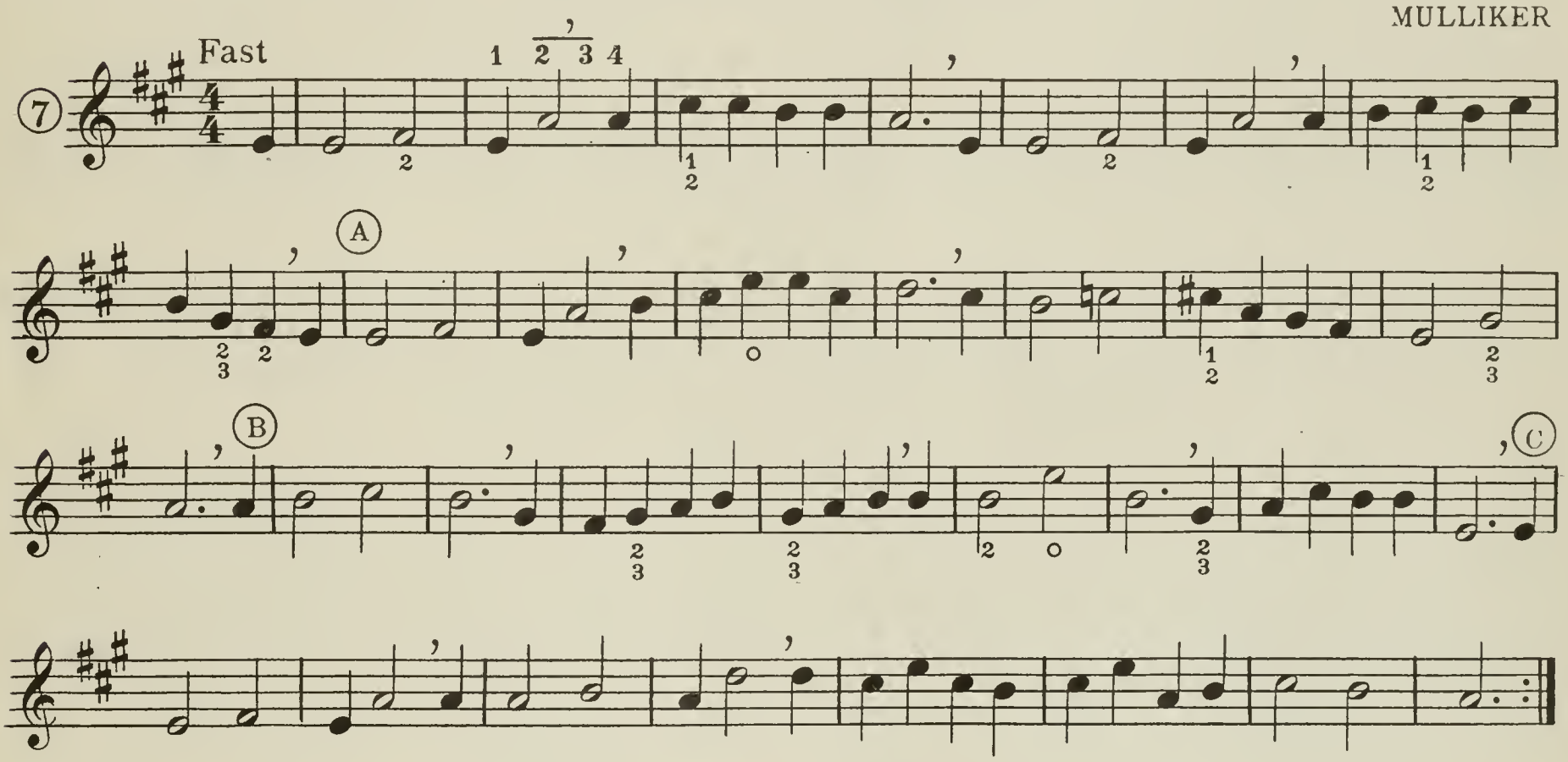


CHORDS
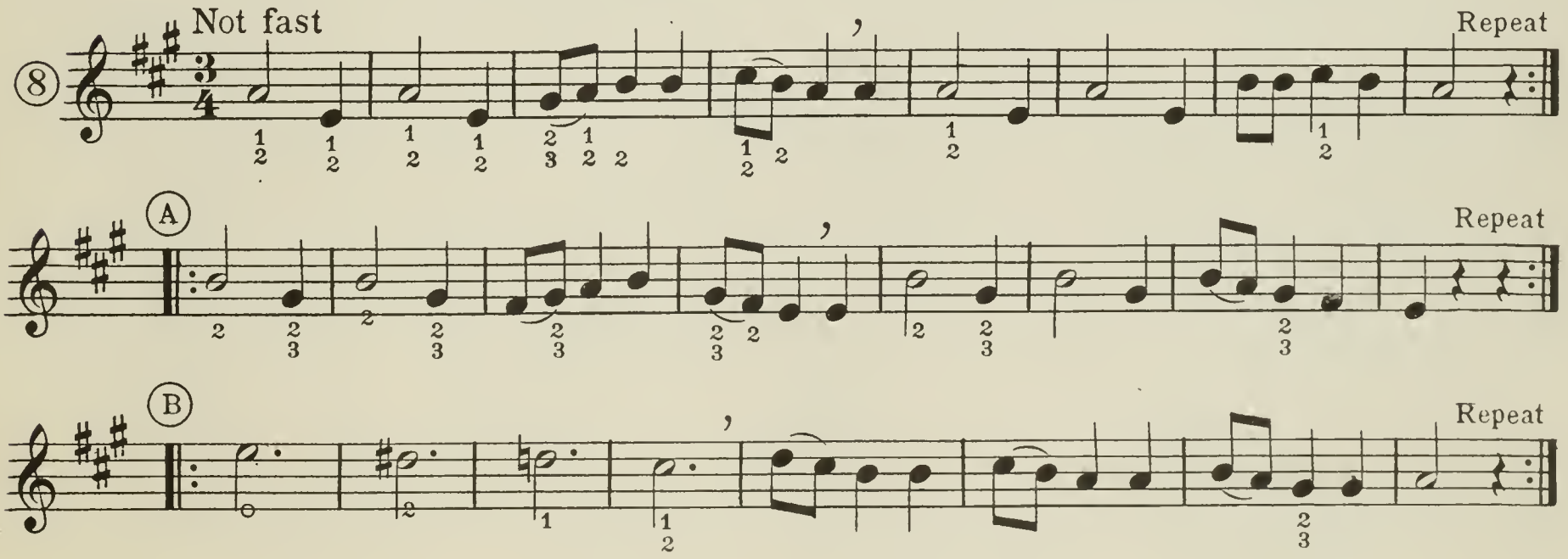


An Operatic Chorus

MULLIKER

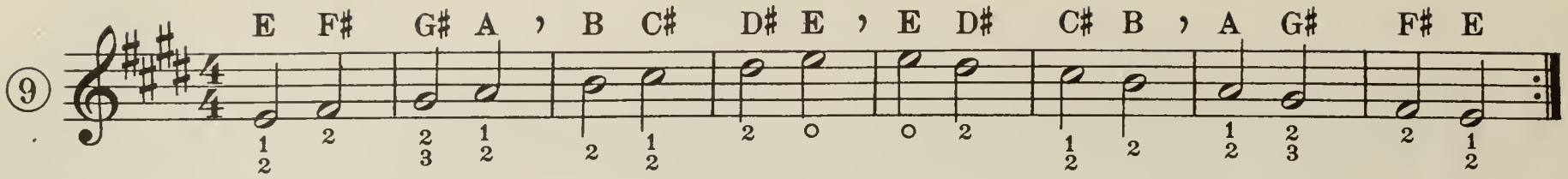


Tyrolean
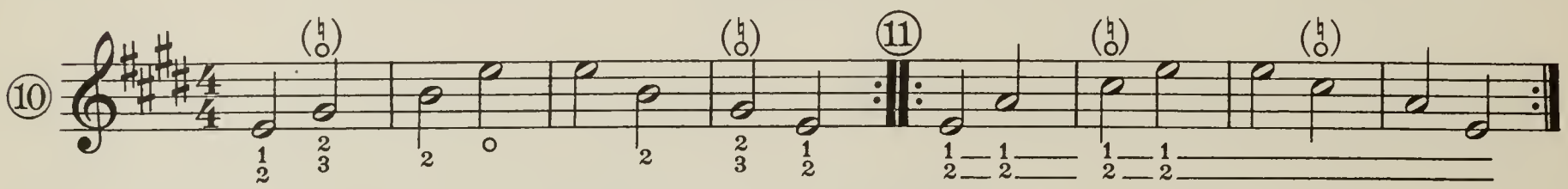


SCALE OF E MAJOR

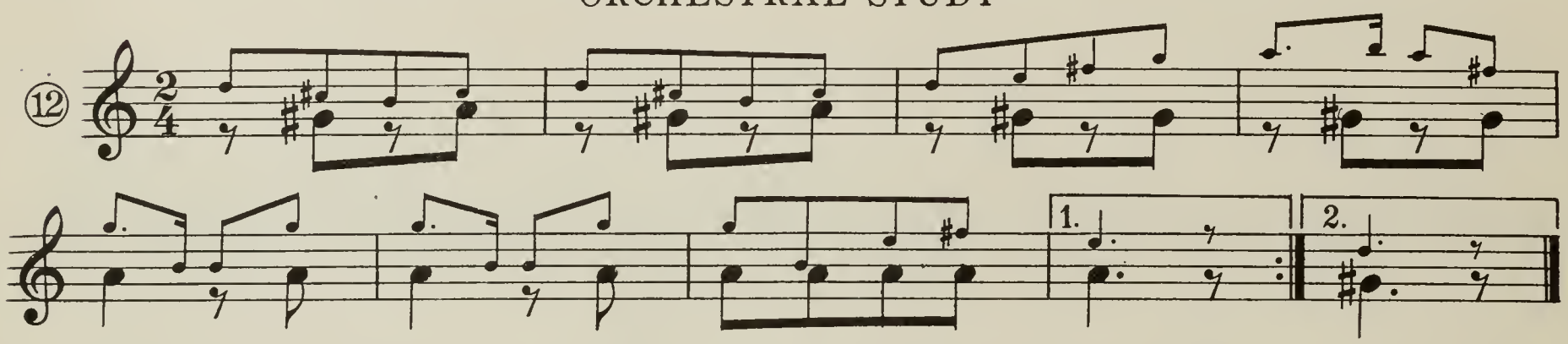
(For E minor, see Chapter XXIV)



CHORDS



ORCHESTRAL STUDY
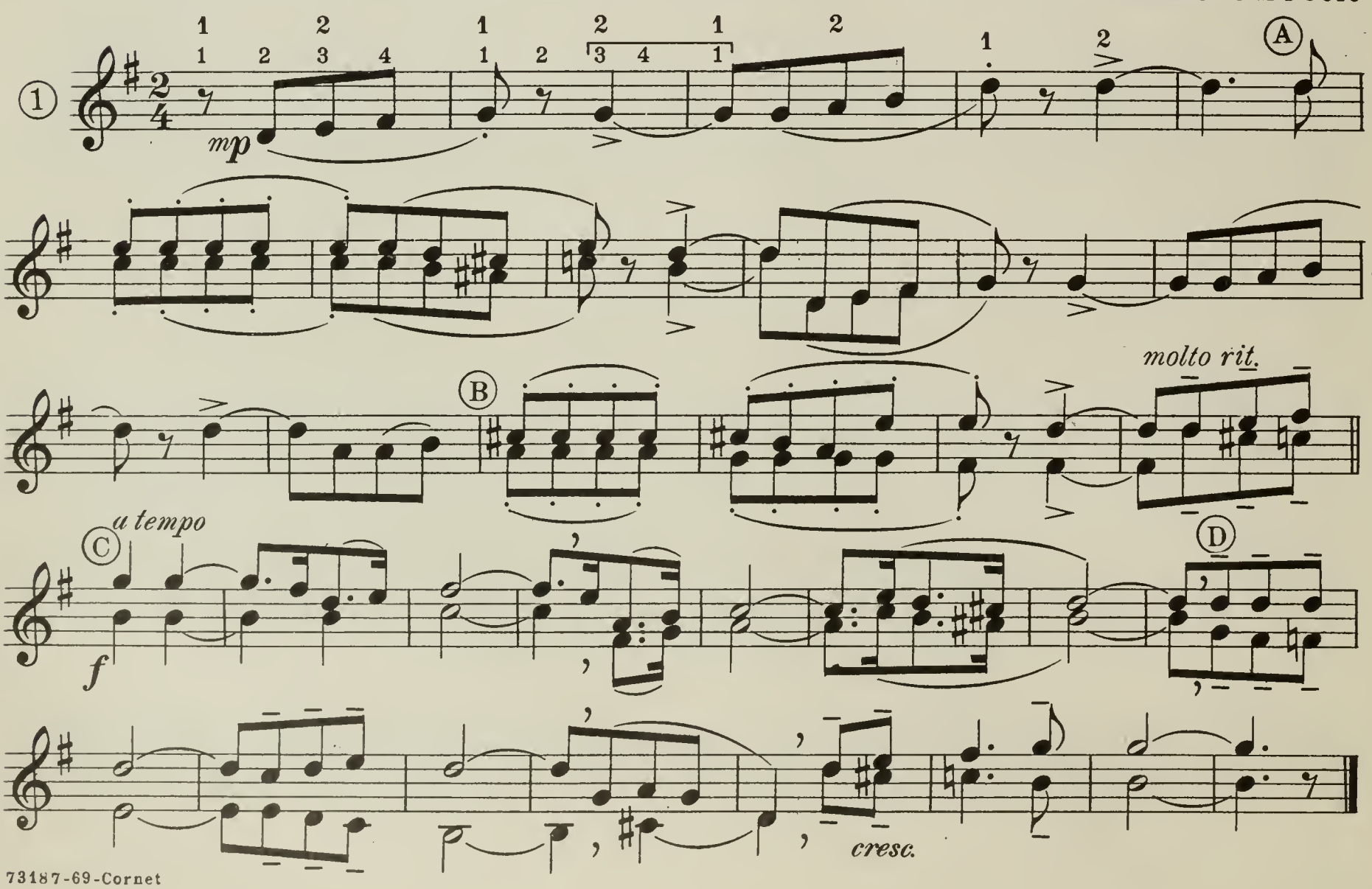


Chapter XXI

REVIEW OF KEYS AND RHYTHMS

Florentine Song

ANDREA CAPPUCIO



When Good Fellows Get Together

FREDERIC FIELD BULLARD

Andante con moto

(Piano)
f marcato

(Cor.)

mf

1 2 3 4

A

B

mf

CHORUS

f

Small notes ad lib.

ff

rit.

marcato

Juanita

Andante

mp

A

cresc.

dim.

cresc.

dim.

B

p

rit.

Alouette

(THE LARK)

French Folk-Song

Fine

mf

A

1 2

1 2

D.C.

TWO COLLEGE SONGS

Solomon Levi

⑤

mf

Ⓐ CHORUS

f

Ⓑ

divisi

Upidee

⑥

(Piano)

Cor.

p

mf *divisi*

p unis.

mf

Ⓐ

unis.

rit.

Ⓑ

divisi

mf a tempo

CODA

Sing My Lads, Heigho!

⑦
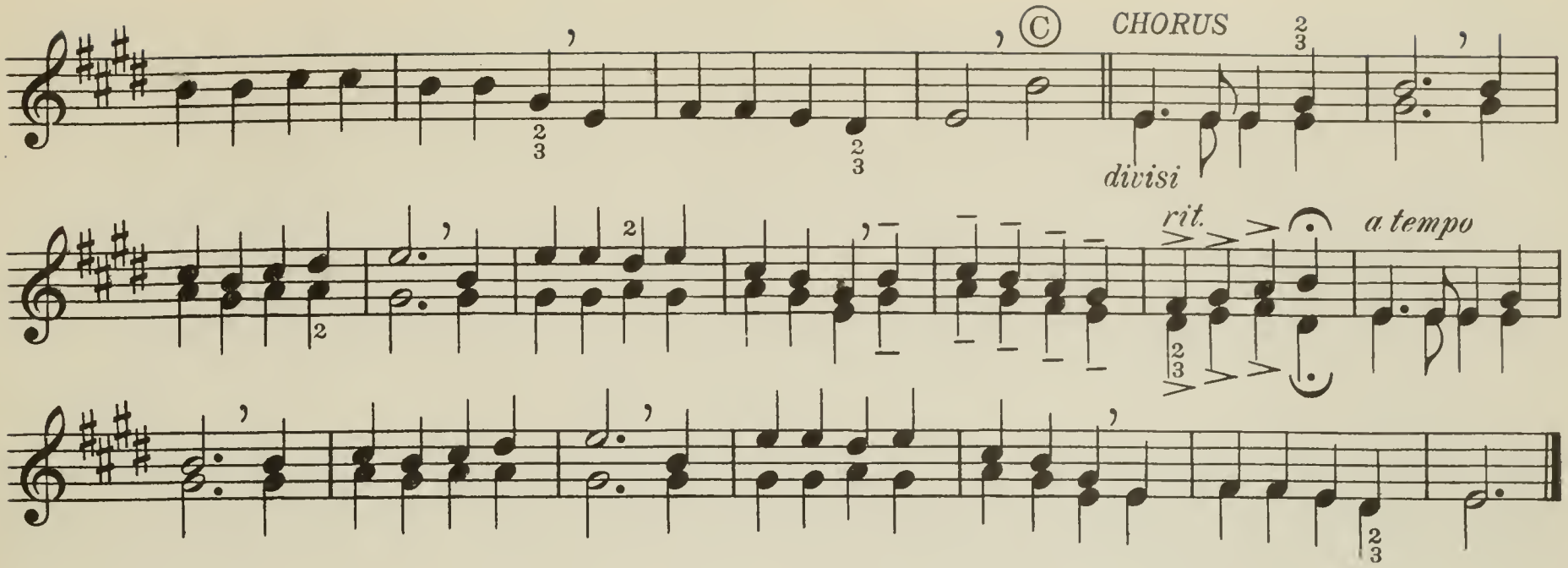
Old Song

Ⓐ

Ⓑ

rit.
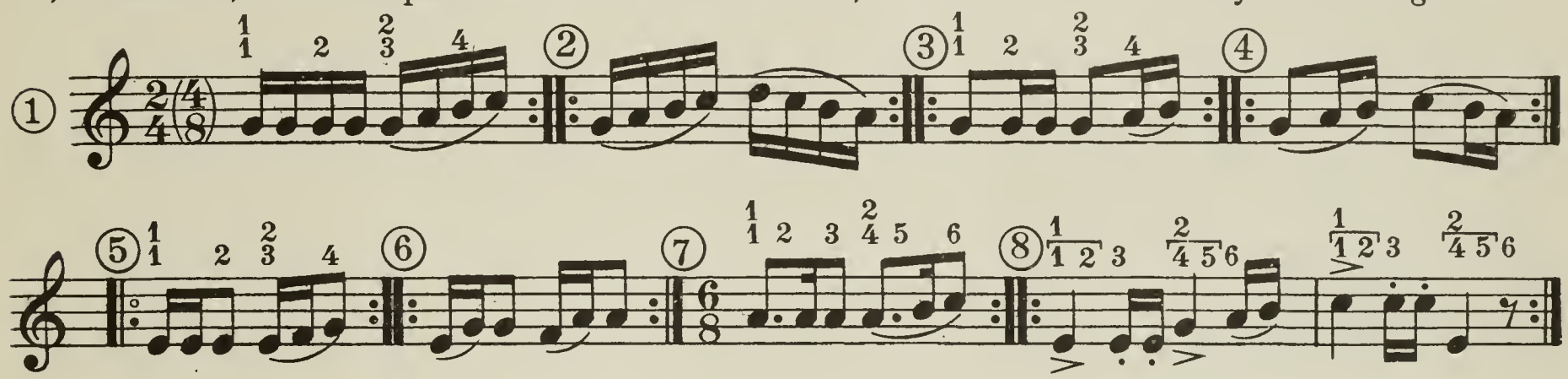
a tempo
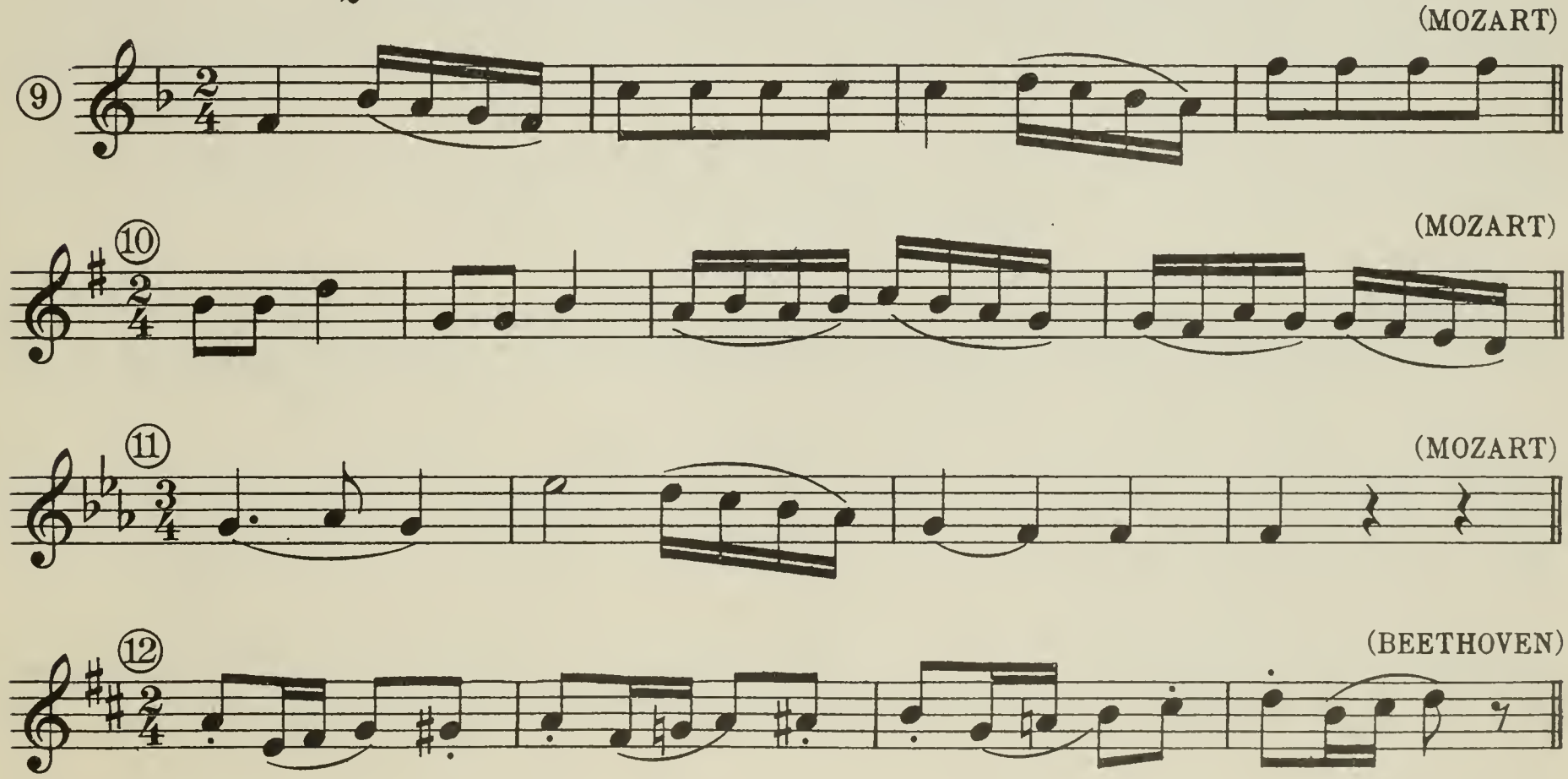


Chapter XXII

VARIOUS RHYTHMS CONTAINING 16th NOTES

Directions: Tongue quickly and lightly. In exercises 1 to 6 count four eighth-note beats in a measure; afterwards, count two quarter-note beats in a measure; the latter is the usual way of counting.



QUOTATIONS FROM SYMPHONIES AND SONATAS



⑬ 1 2 3 (BEETHOVEN) ⑭ 1 2 (MOZART)

⑮ 1 2 (SCHUMANN) ⑯ (SCHUMANN)

⑰ 1 2 (MOZART) ⑱ 1 2 (STRAUSS) 1 2

OPERATIC CHORUS

⑲ Allegro WEBER

f

Ⓐ Ⓑ

mf

1st last

f

divisi

tr *tr* *tr*

unis.

Da Capo

Bugle Call

(1st and 2nd Valves throughout)

⑳ TO THE COLORS

Fine

Da Capo al Fine

Two Irish Airs

The meeting of the waters

Andante

21

mp grazioso

poco rit.

St. Patrick's Day

Moderato

mf

poco rit. *a tempo*

f

Serenade

SCHUBERT

Allegretto

22

p grazioso

p

cresc.

f

decresc.
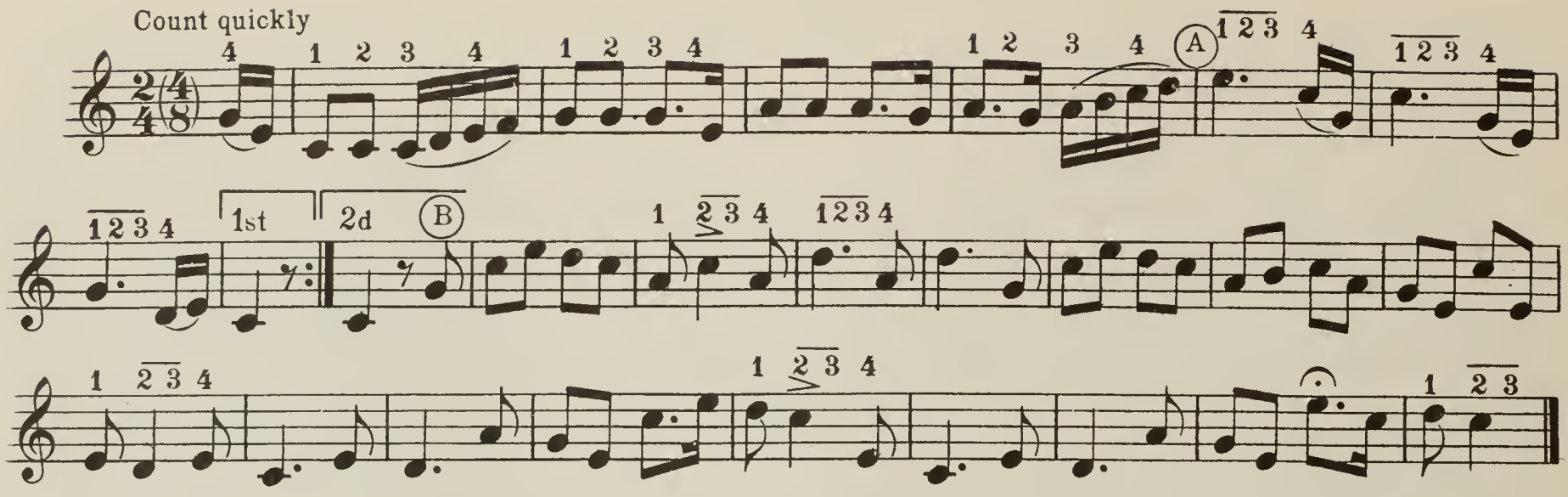
f

divisi

poco rit.
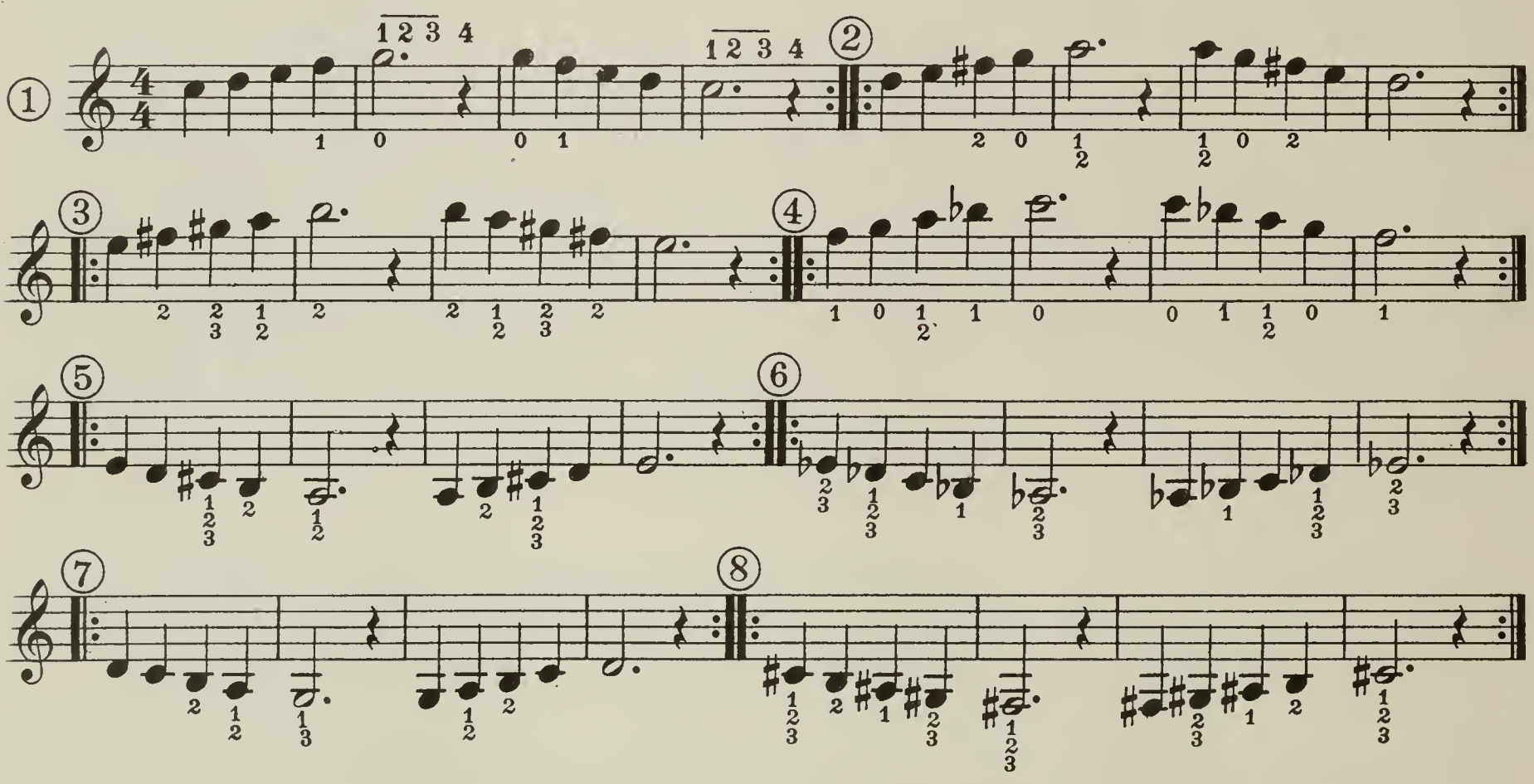
p

Dixie



Chapter XXIII

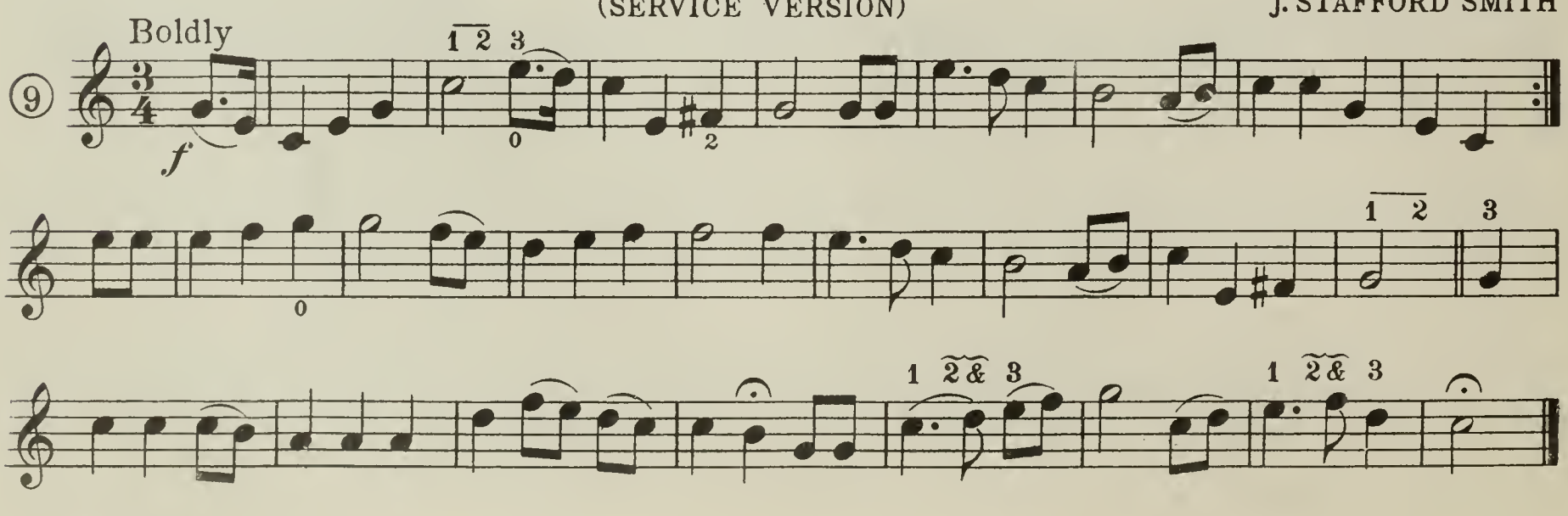
HIGH AND LOW TONES



The Star-Spangled Banner

(SERVICE VERSION)

J. STAFFORD SMITH



From the Overture to William Tell

ROSSINI

Allegro

10

p

f

mf

f *p*

f *p*

ff

ff

1

divisi

Triumphal Chorus and March from Aïda

VERDI

Maestoso

ff

pesante

p

A

B

f

C

D

E

F

G

f

mf

p

ff

pesante

Aria from "Aïda"

(Celestial Aïda)

VERDI

INTRODUCTION

ARIA

Andantino

mp con espress.

pp

dolce

p

animato un poco cresc.

f

mp espress.

pp

pp

morendo (dying away)

ppp

Two Melodies

MENDELSSOHN

Andante

13

p

A

B

p

C

Clarinets

D

Andantino

mf

E

cresc.

dim.

F

p

dim.

poco rit.

a tempo
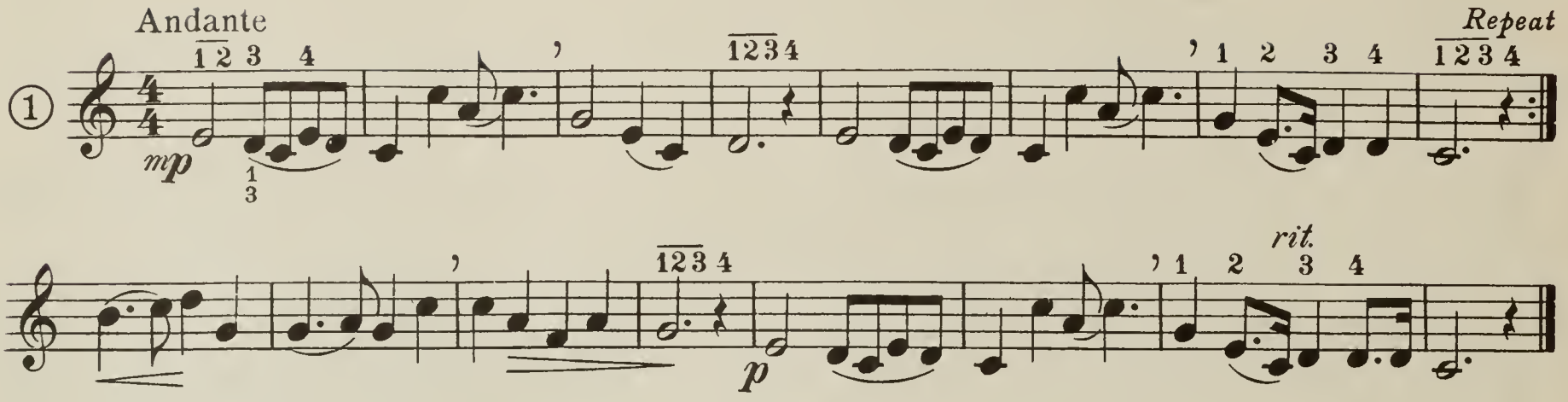
G

cresc.

Section 2
AMERICAN SONGS
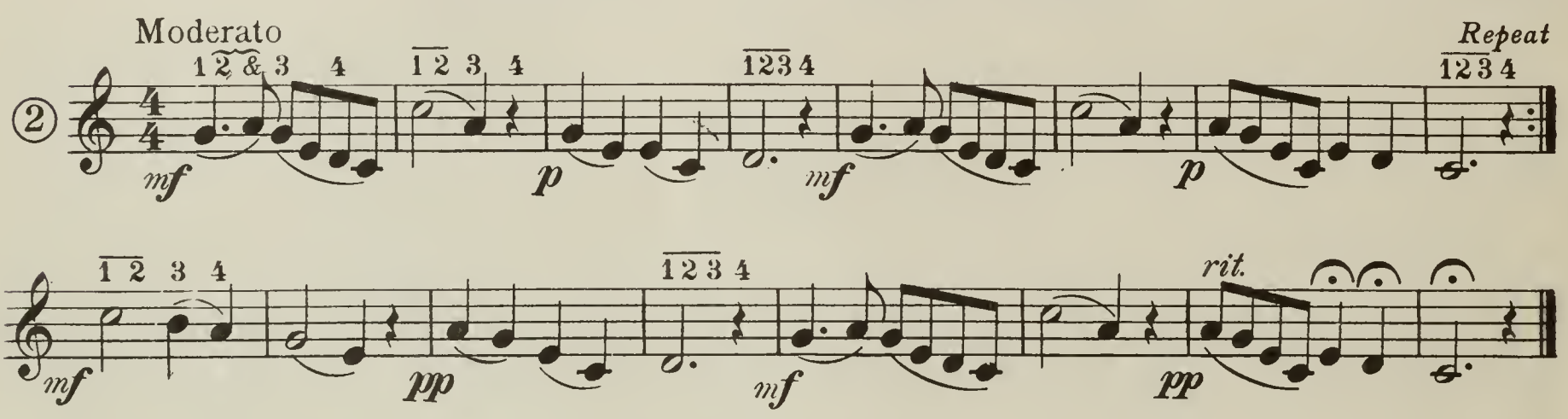
Old Folks At Home

S. C. FOSTER



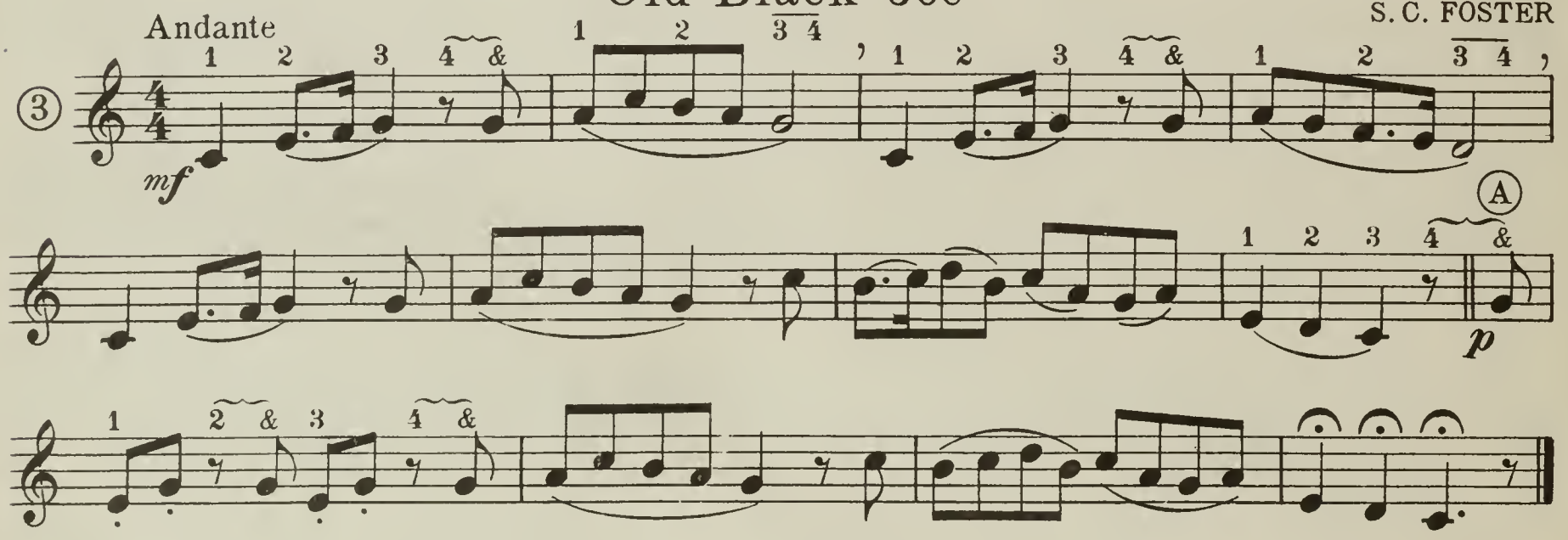
Massa's In The Cold Ground

S. C. FOSTER



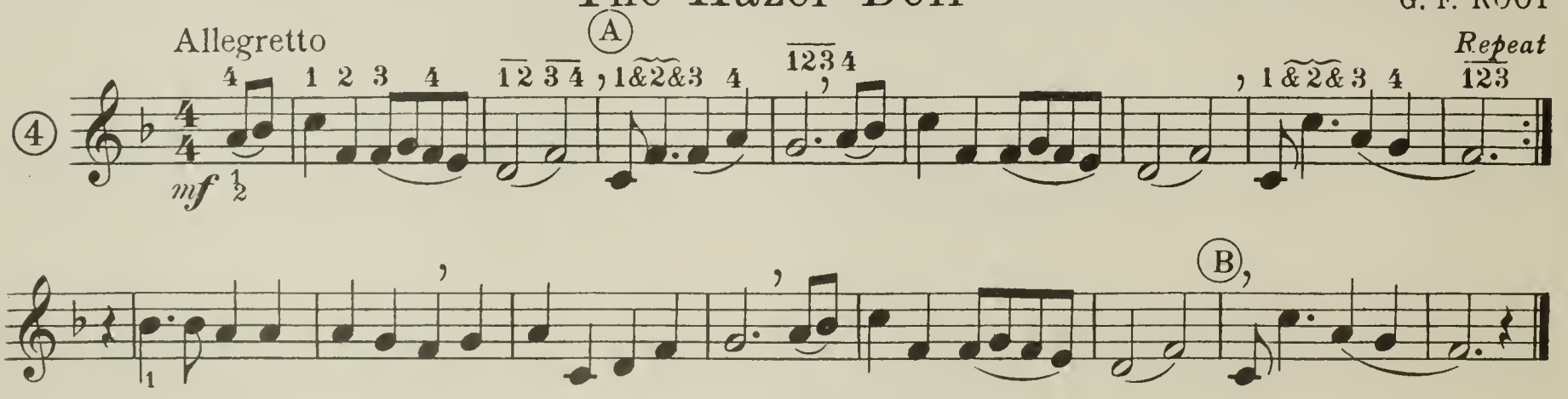
Old Black Joe

S. C. FOSTER
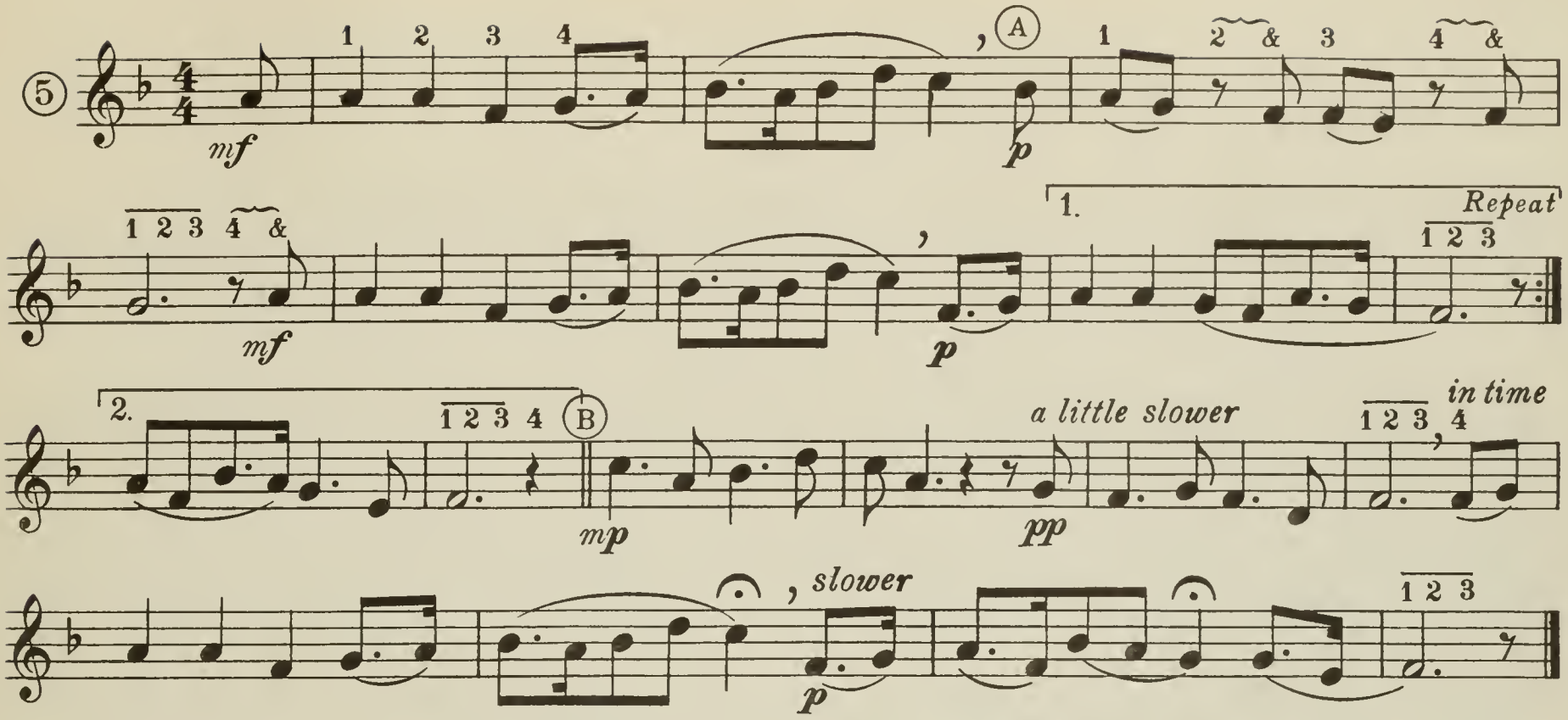


The Hazel Dell

G. F. ROOT



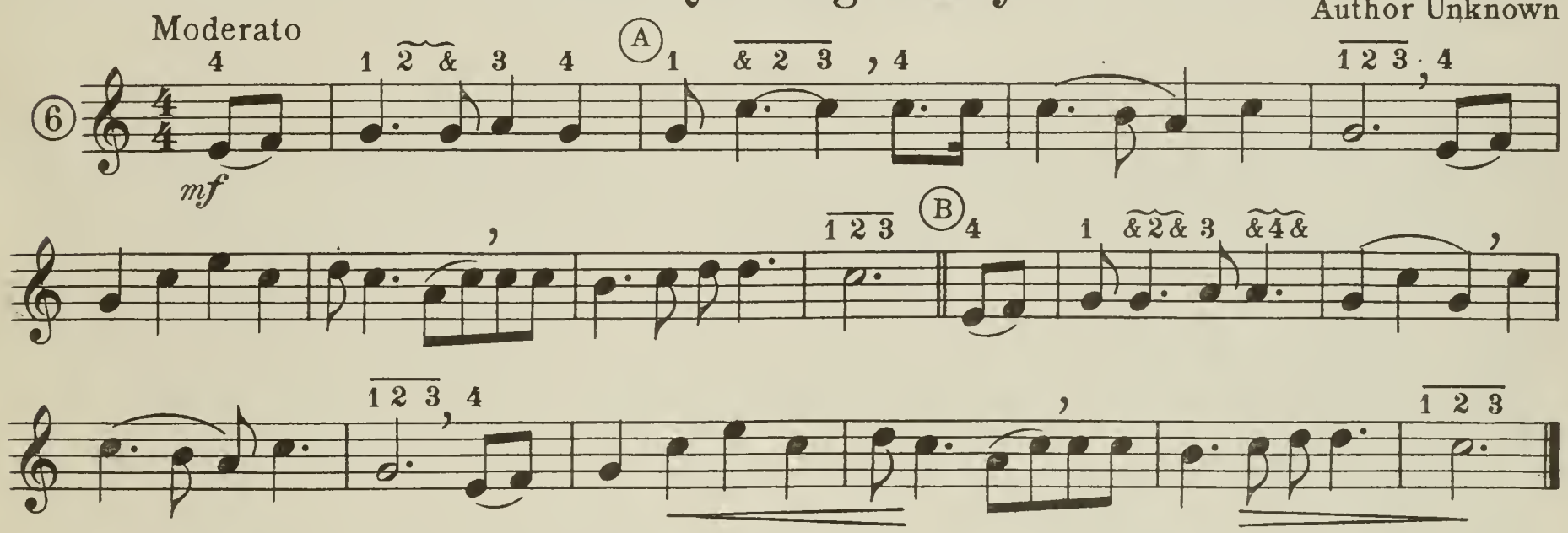
My Old Kentucky Home

S. C. FOSTER
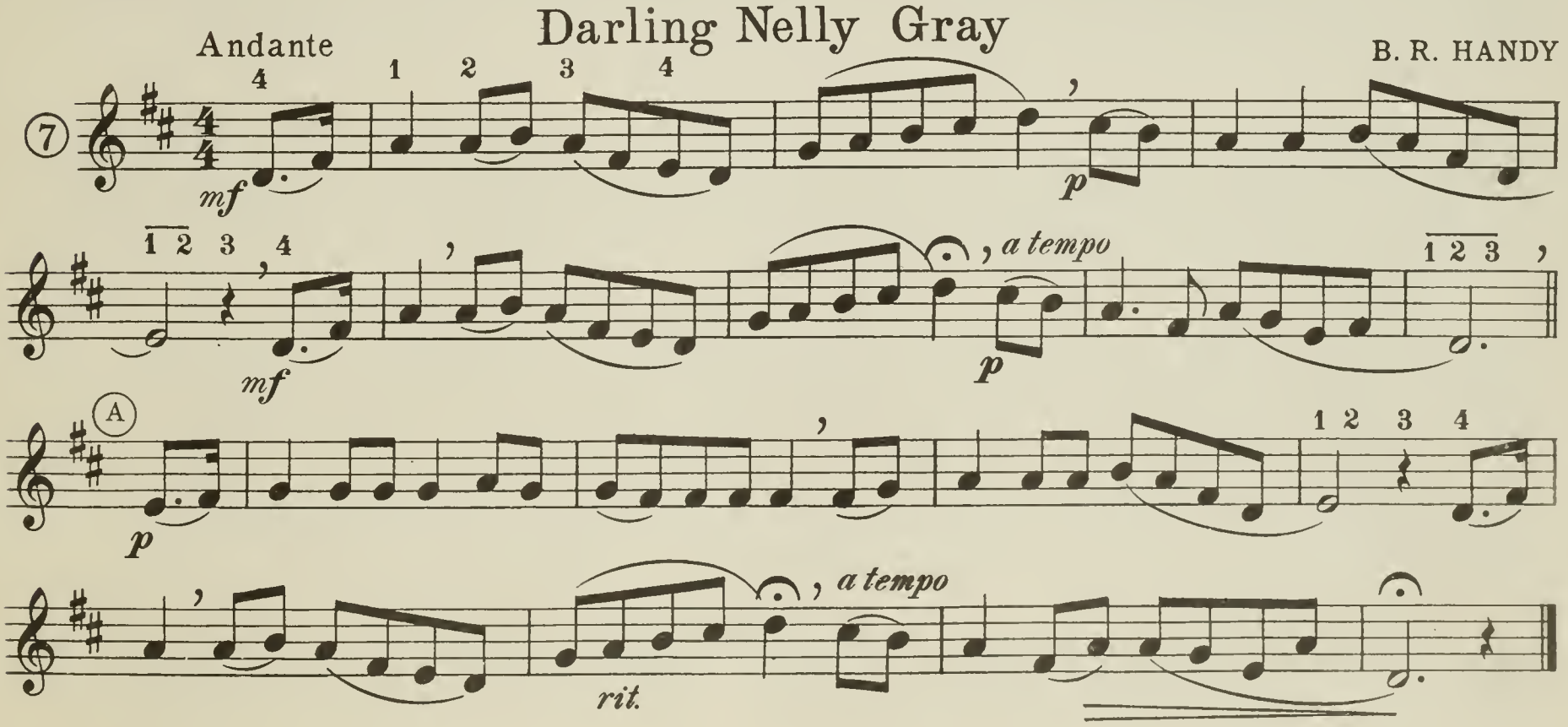


The Quilting Party

Author Unknown



Darling Nelly Gray
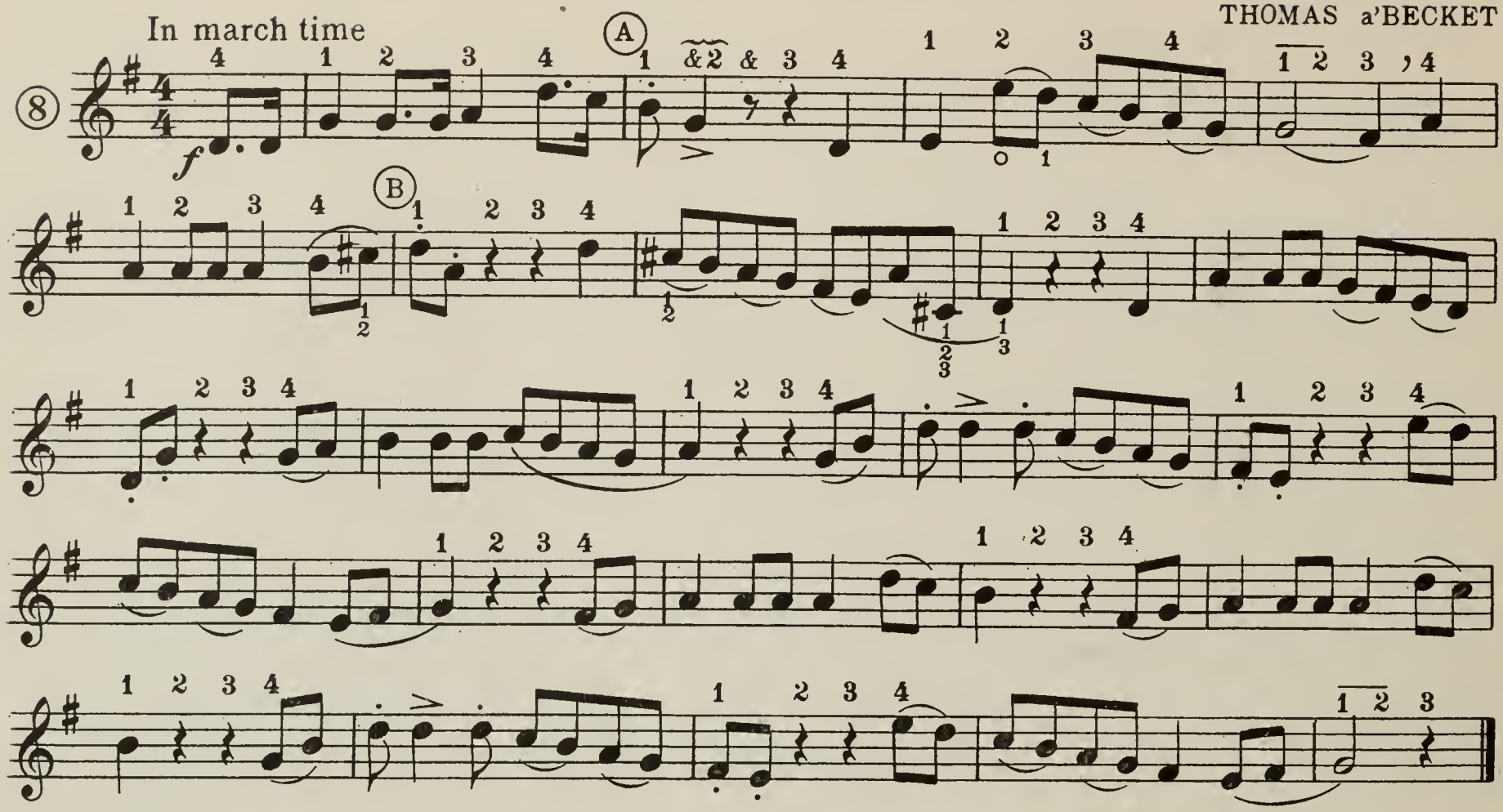
B. R. HANDY



O! Columbia The Gem Of The Ocean

THOMAS a'BECKET
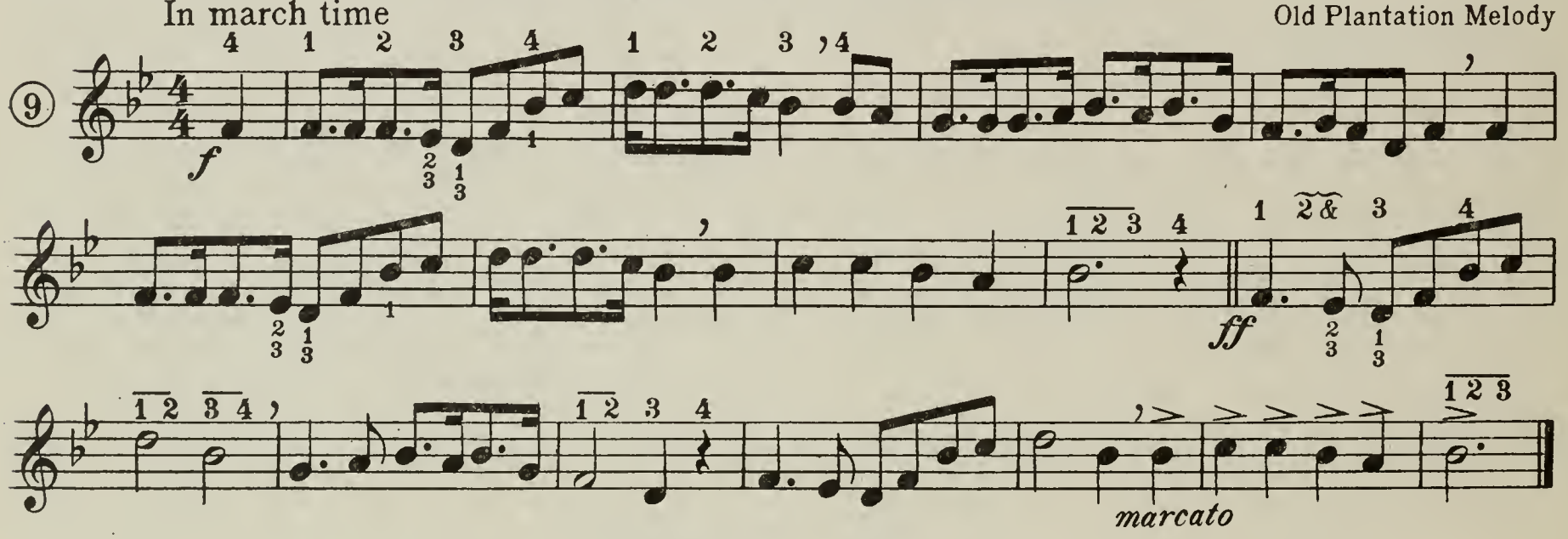
In march time



Battle Hymn Of The Republic

In march time

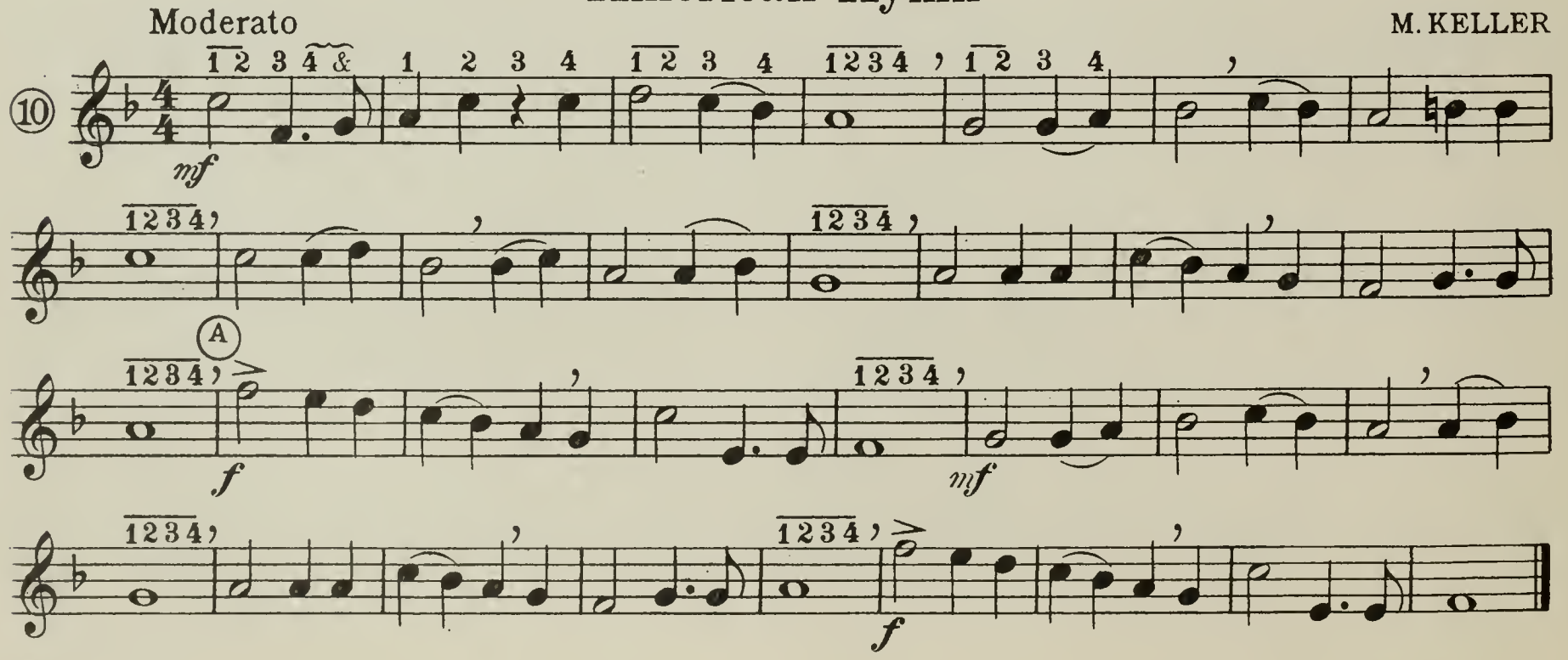
Old Plantation Melody



American Hymn

Moderato

M. KELLER



Section 3

HYMN TUNES IN TWO PARTS FOR 1st AND 2nd CORNETS
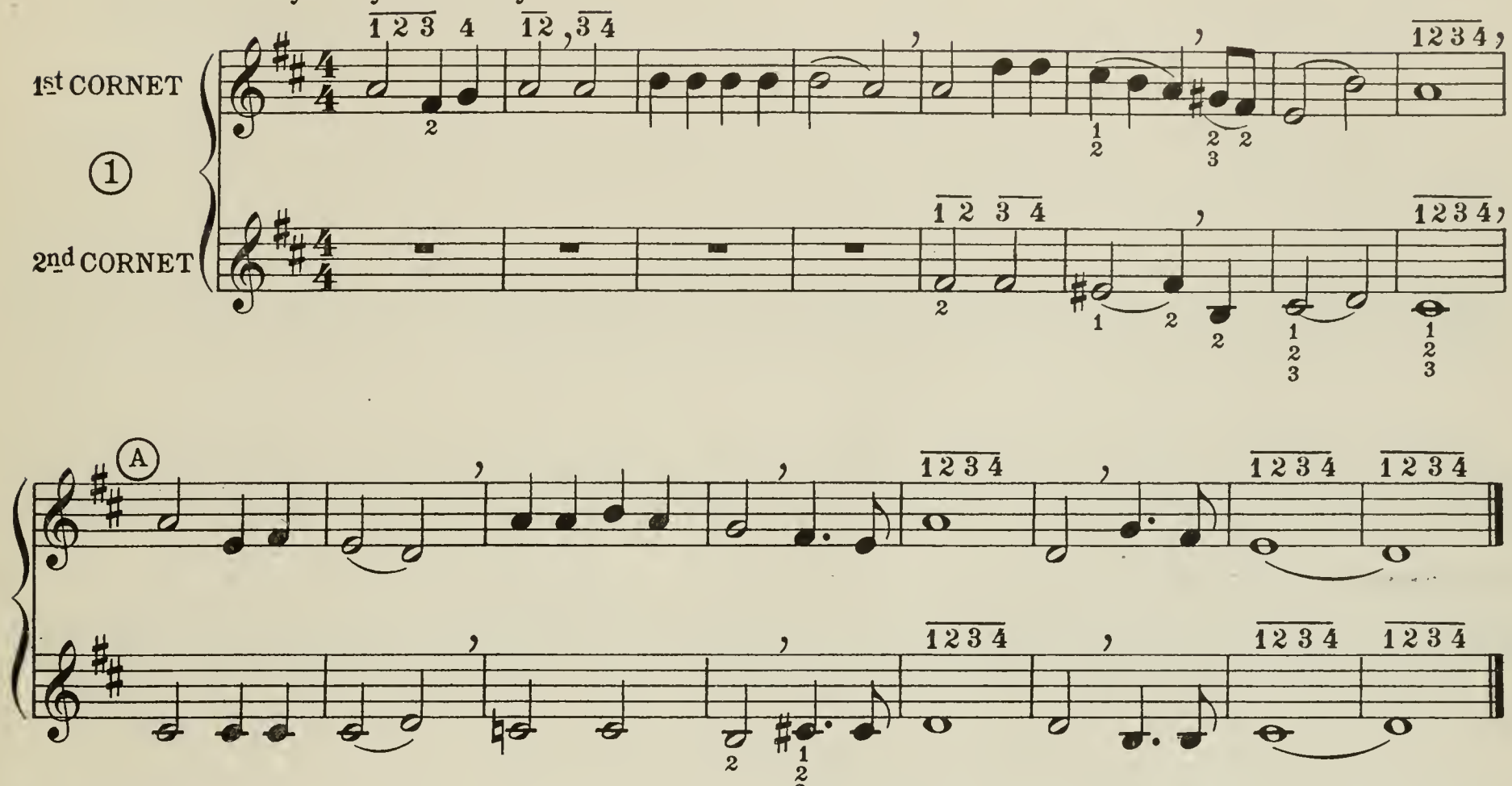
"For All The Saints"

Play very smoothly

J. BARNBY
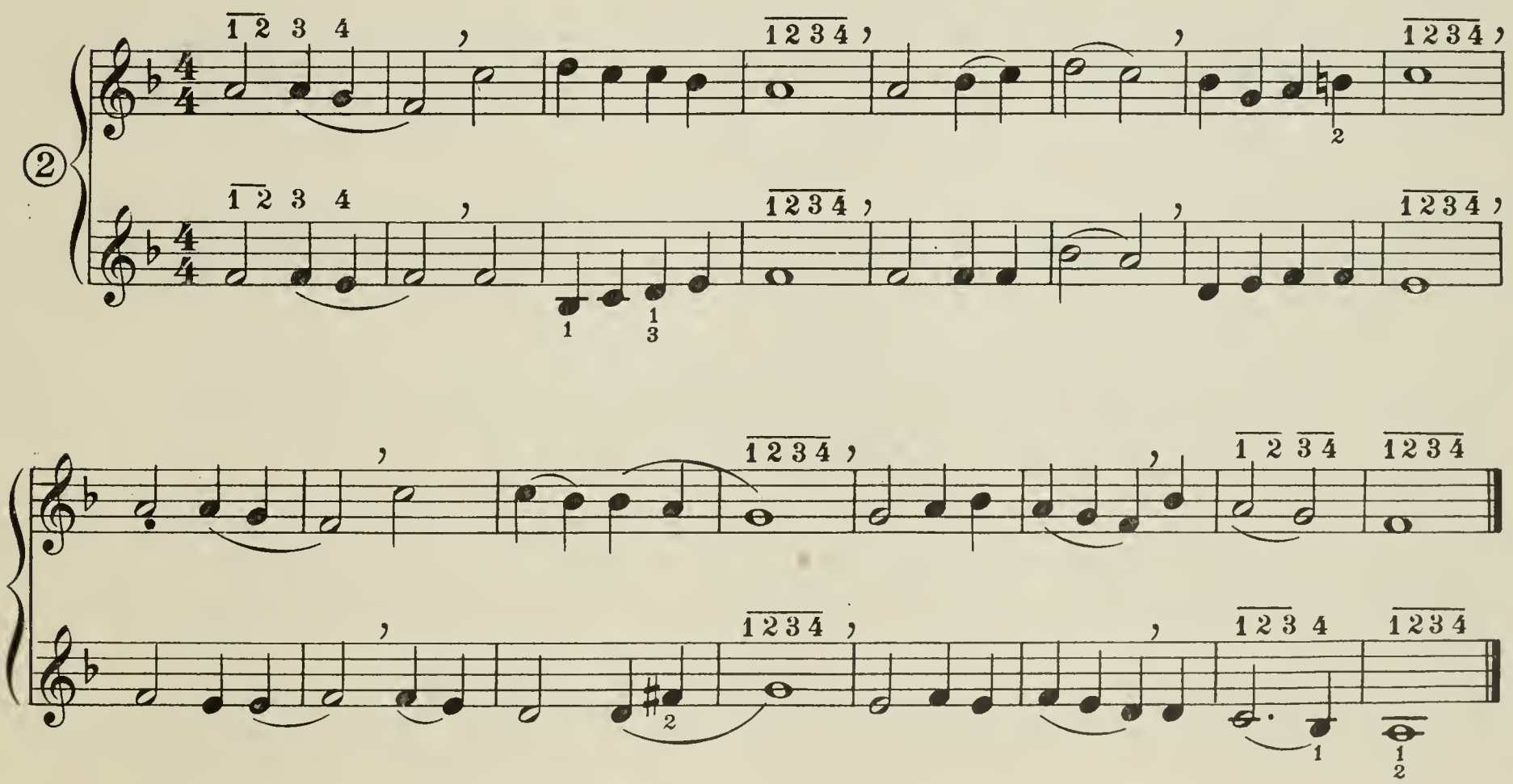
1st CORNET

2nd CORNET



Abide With Me

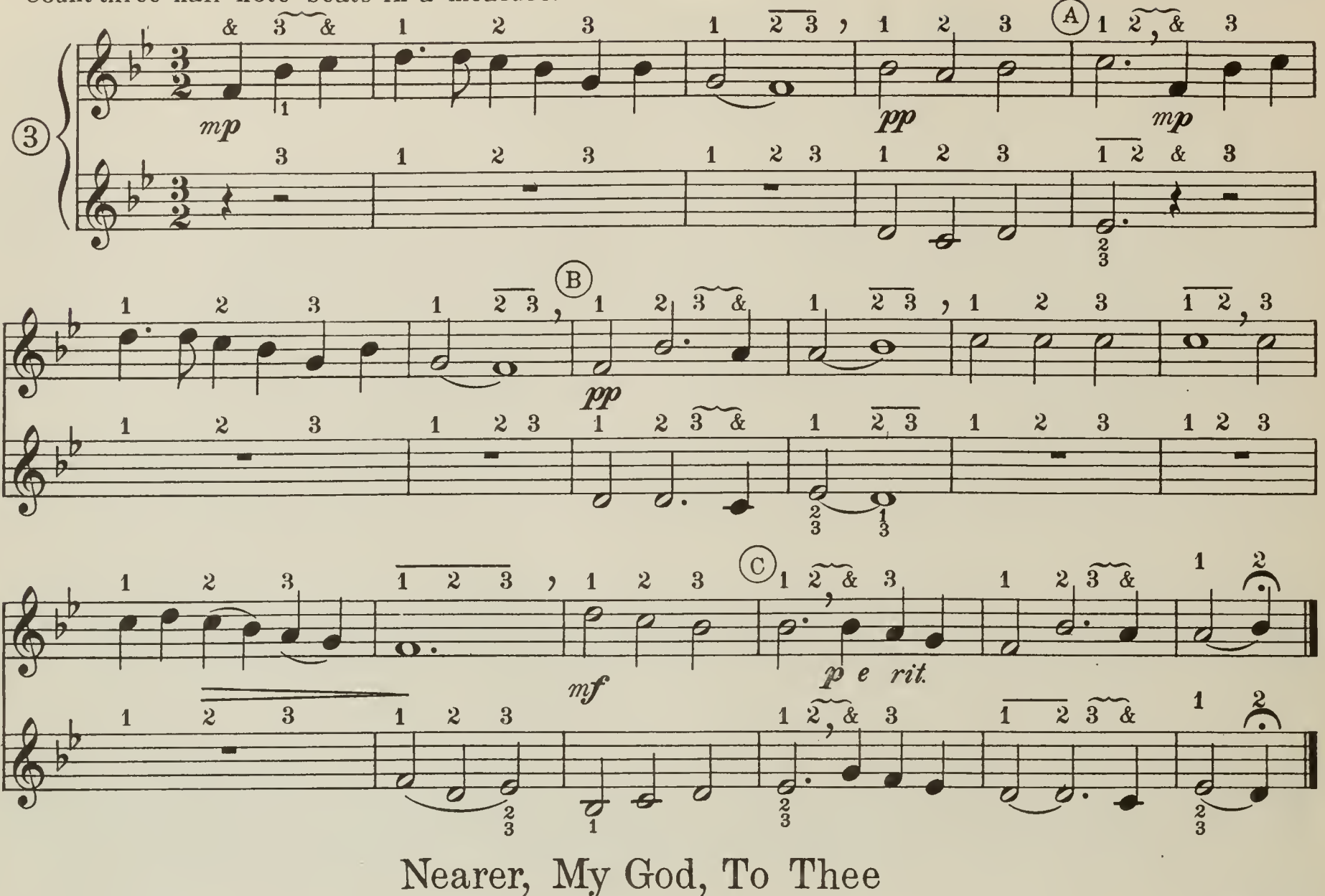
W. H. MONK



Lead, Kindly Light

Count three half-note beats in a measure.

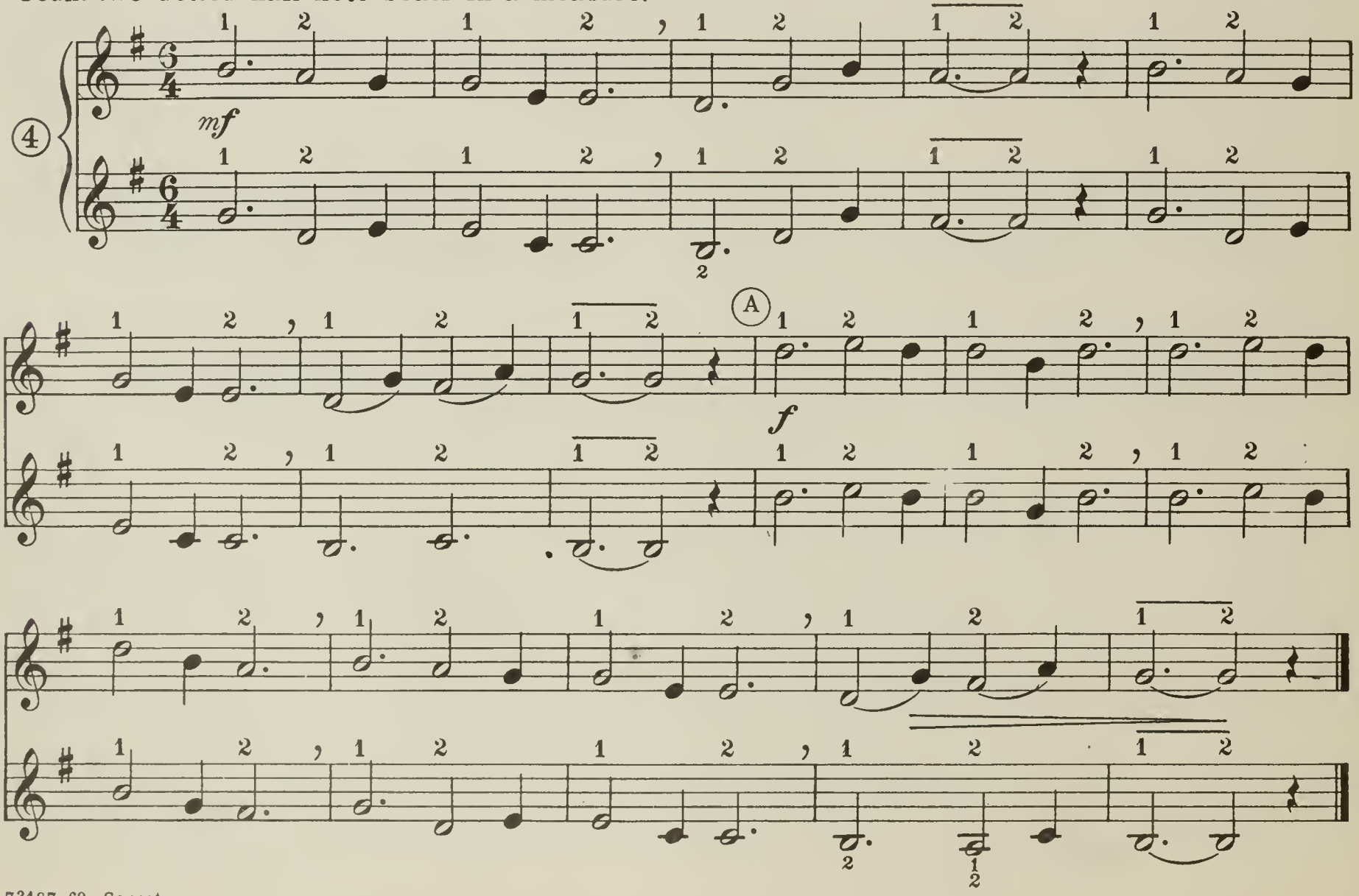
J. B. DYKES



Nearer, My God, To Thee

Count two dotted half-note beats in a measure.

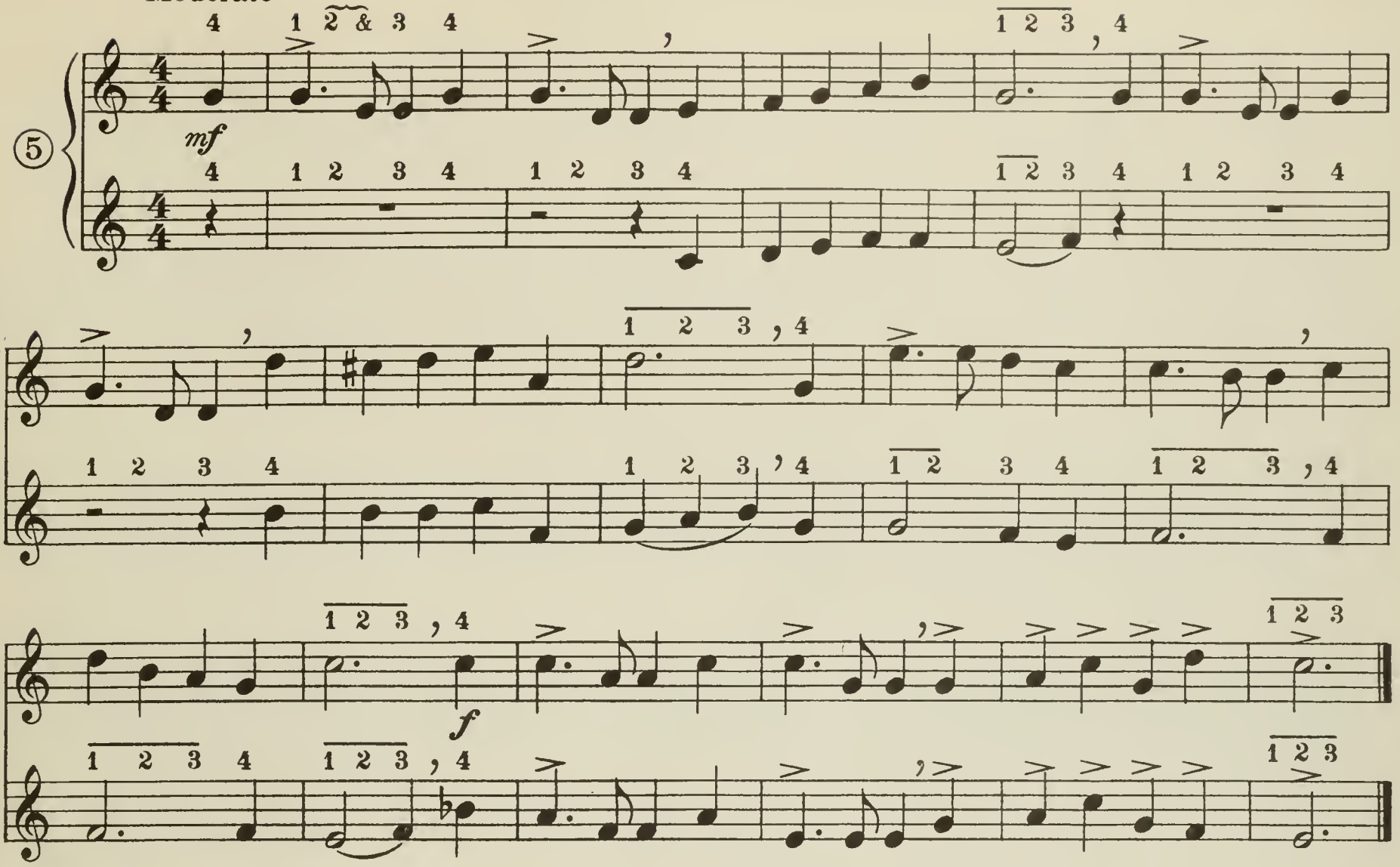
L. MASON



O Mother Dear, Jerusalem

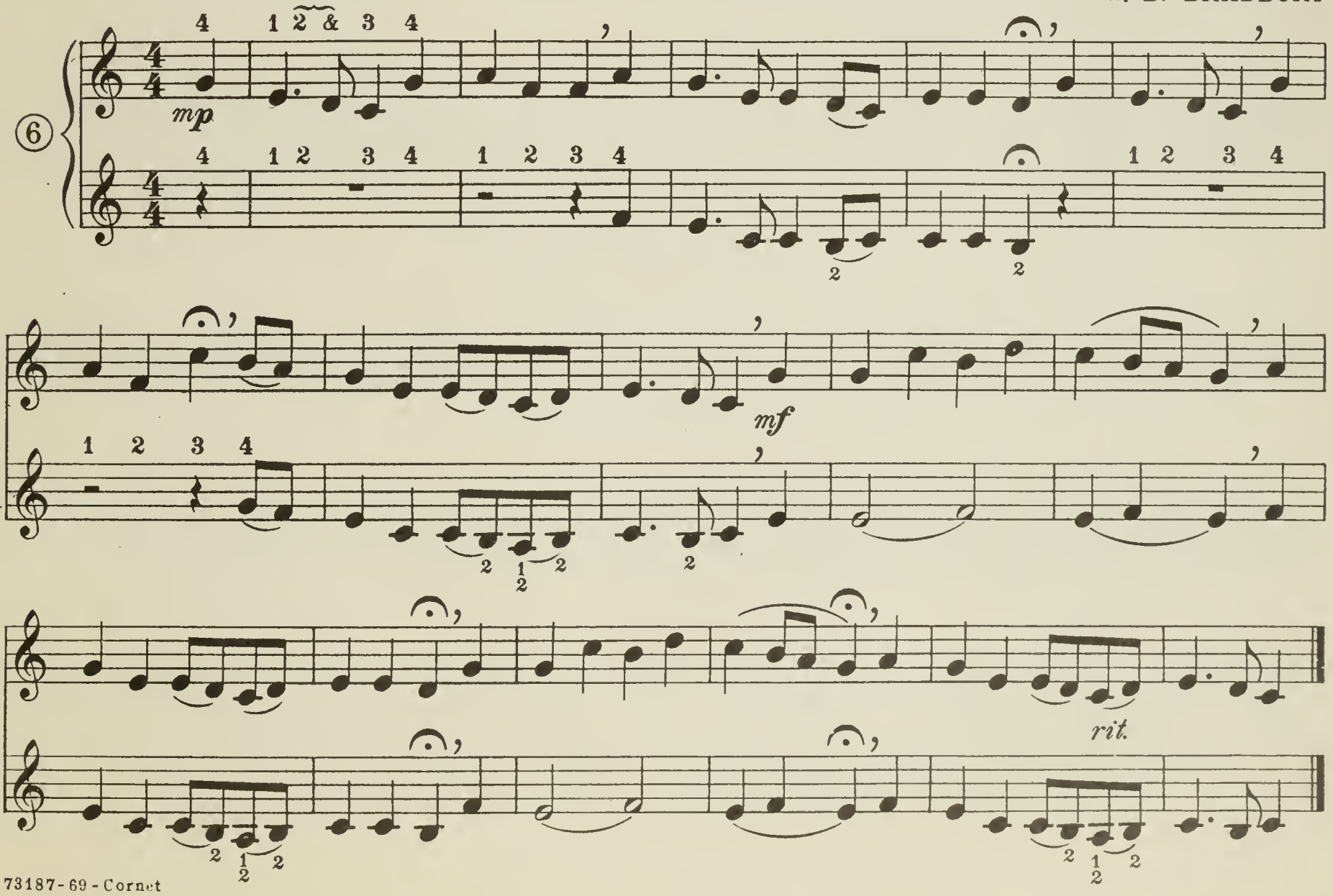
Moderato

S. A. WARD



He Leadeth Me
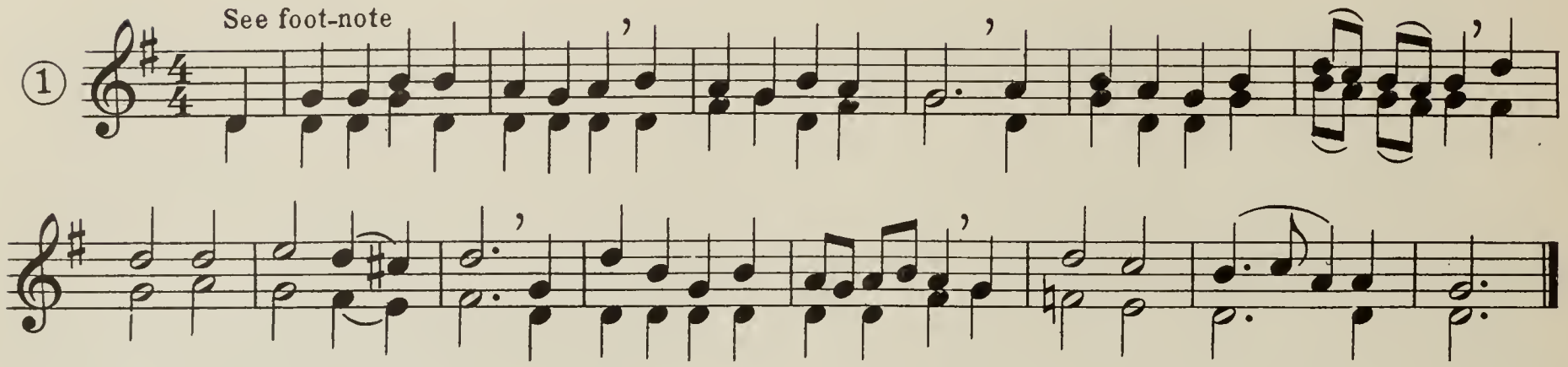
W. B. BRADBURY



Coronation

O. HOLDEN

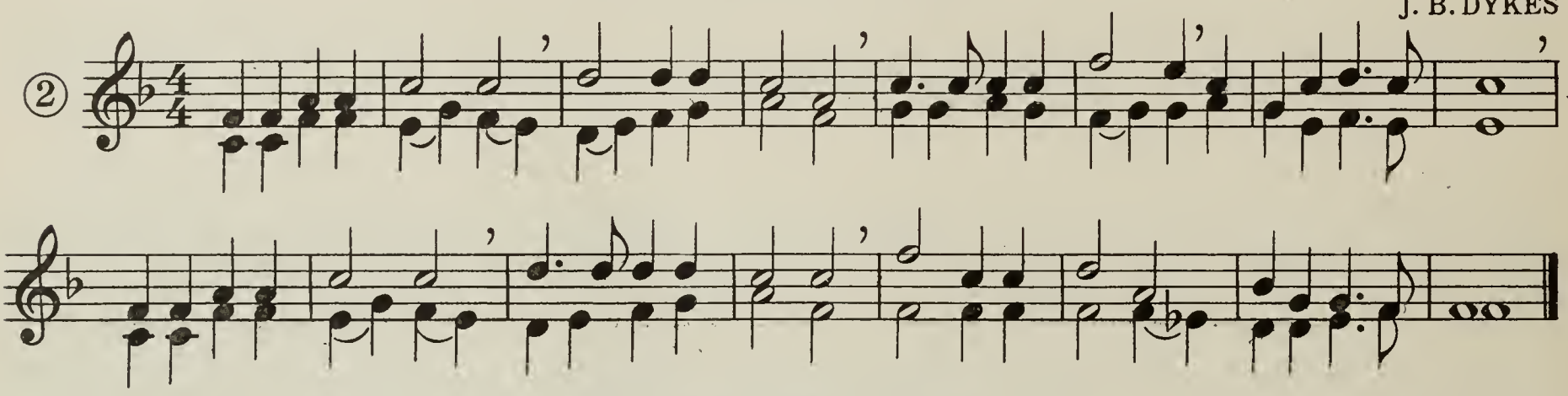
① See foot-note



Holy, Holy, Holy!

J. B. DYKES
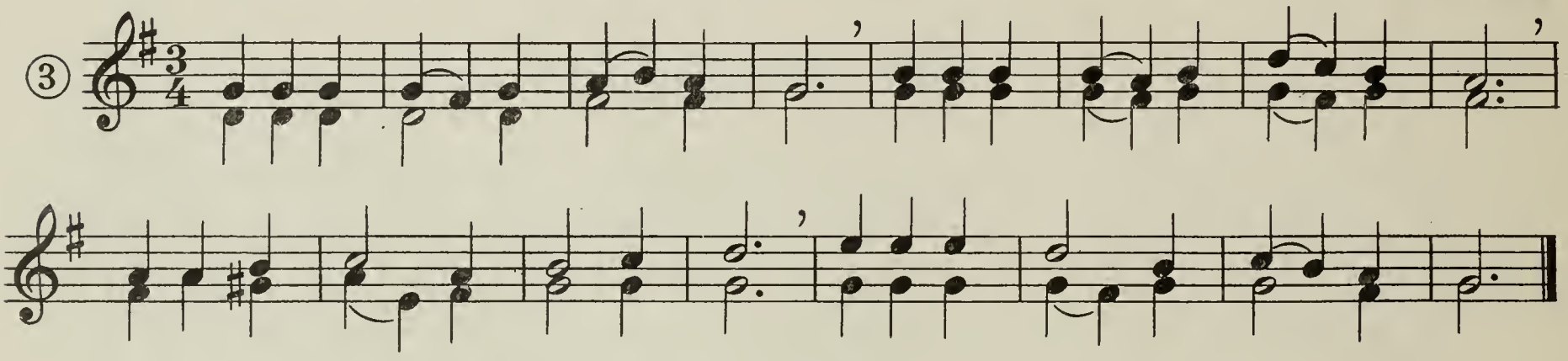
②



Sun Of My Soul

W. H. MONK

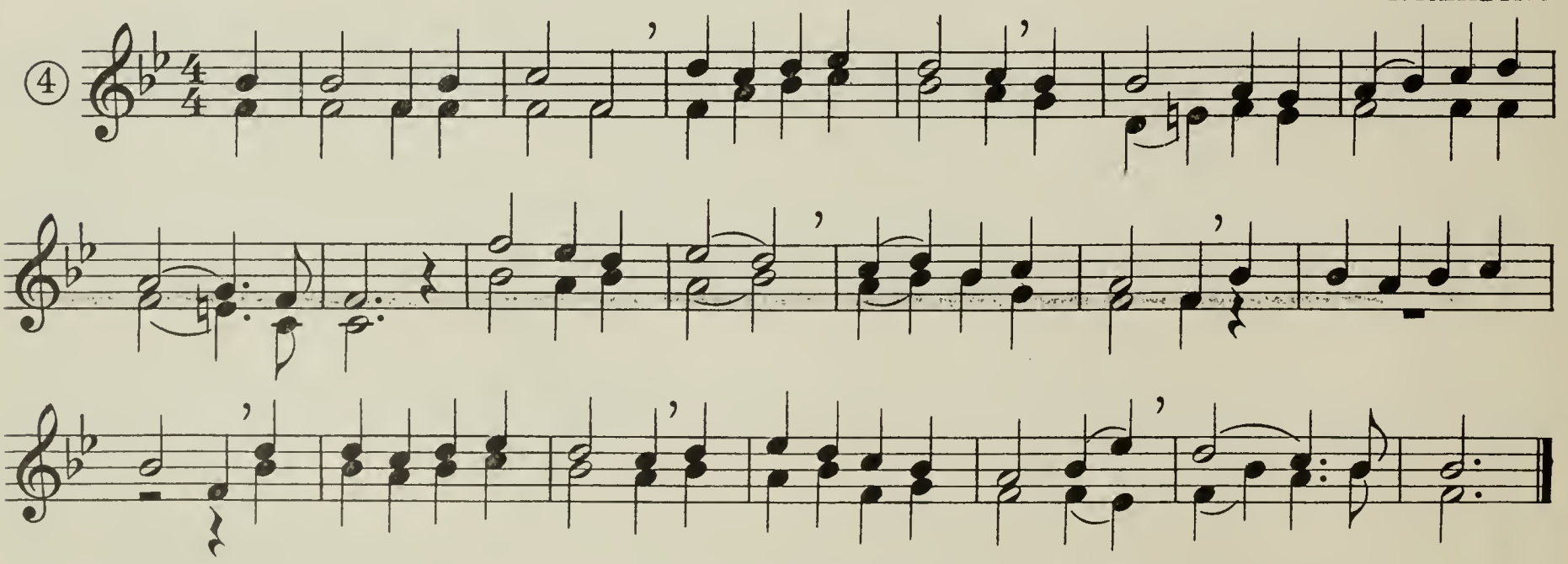
③



Come, All Ye Faithful

I. READING

④



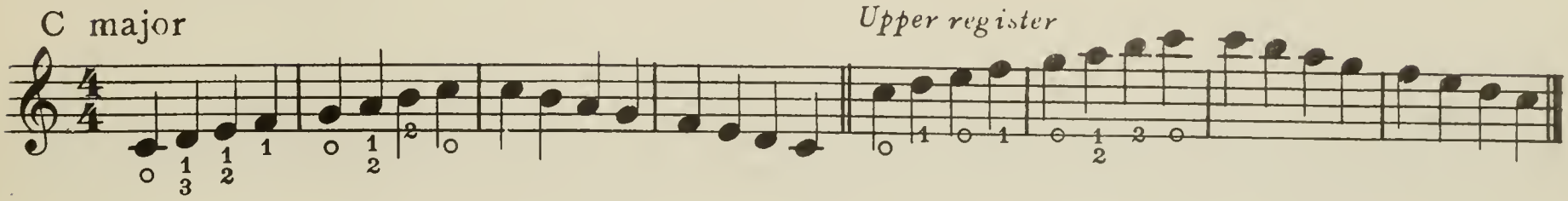
Note: The parts for Trombones may be found in Mitchell's Class Method for the Trombone, page 48.

Chapter XXIV

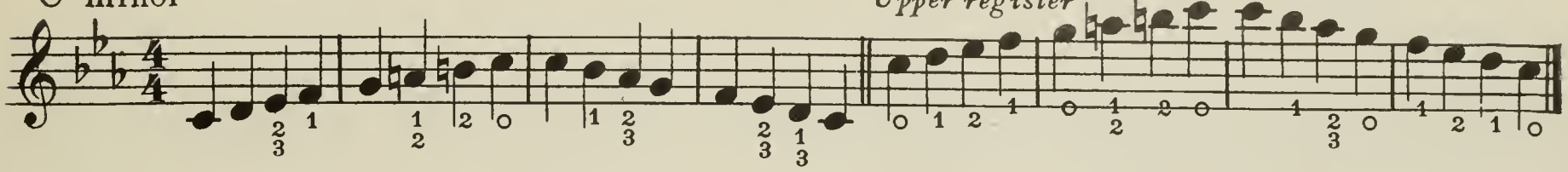
MAJOR AND MELODIC MINOR SCALES

For the harmonic form of minor scale, play the *major scale* with the third and sixth a half-step lower than written.

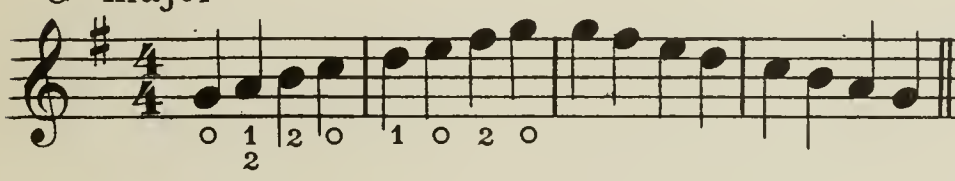
C major
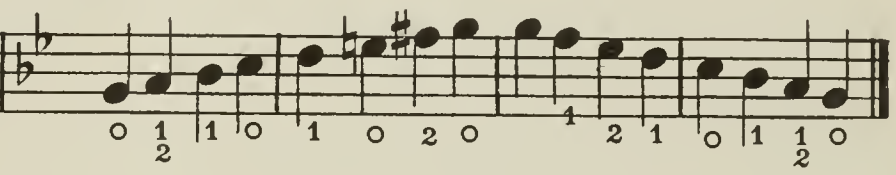


C minor
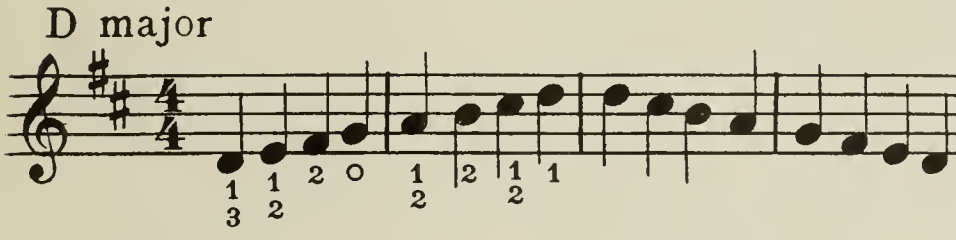


G major
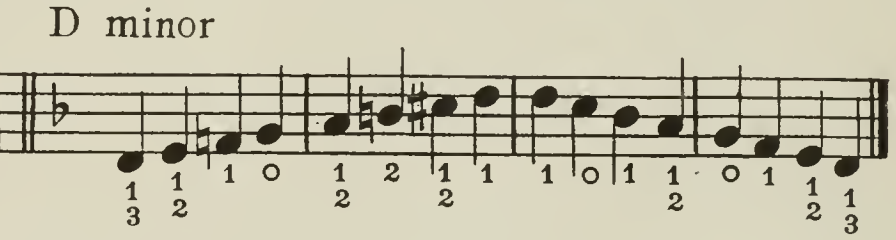


G minor



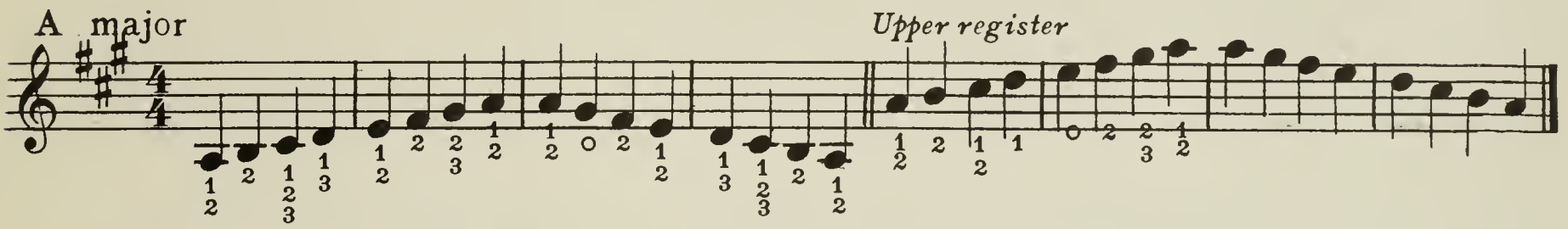
D major



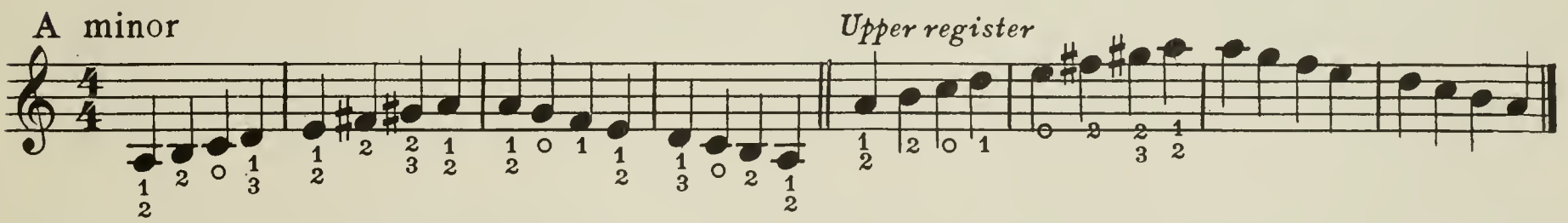
D minor



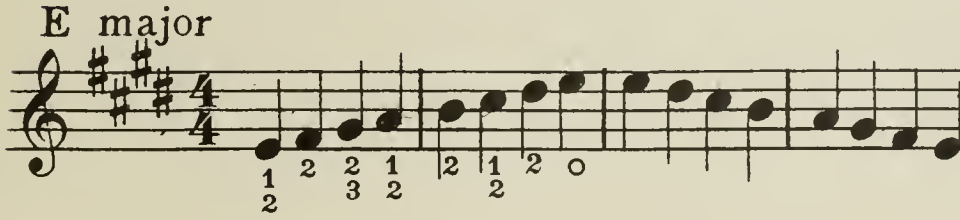
A major



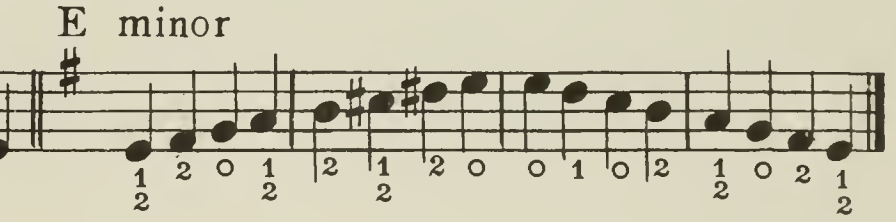
A minor
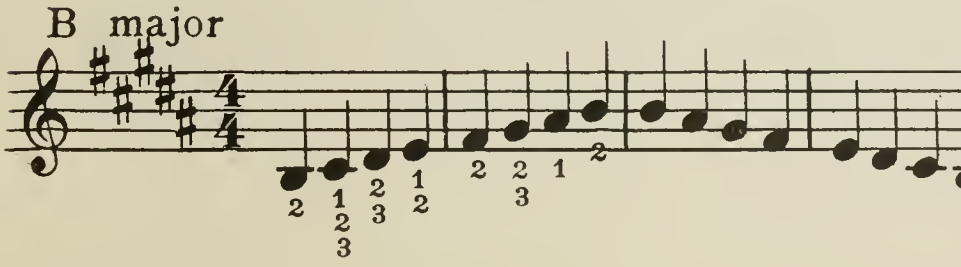


E major
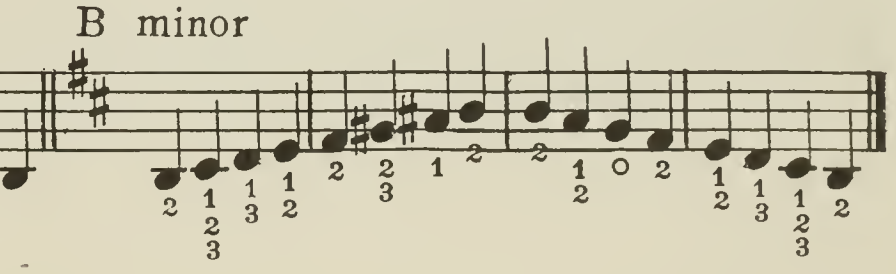


E minor
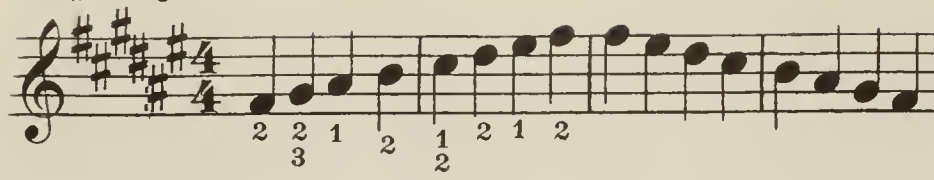


B major
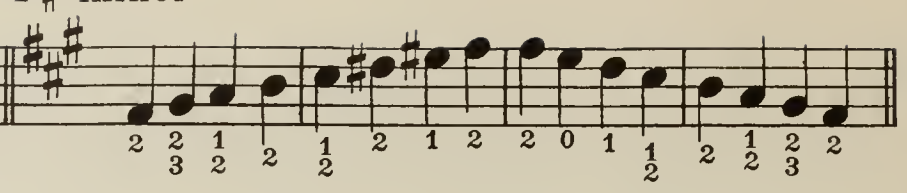


B minor
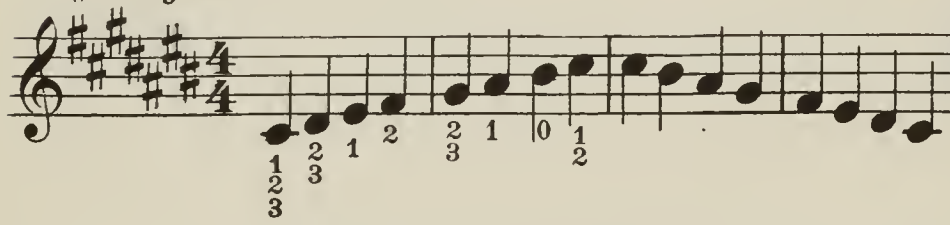


F♯ major
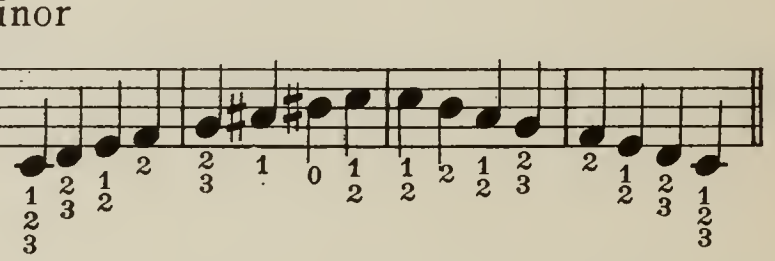


F♯ minor
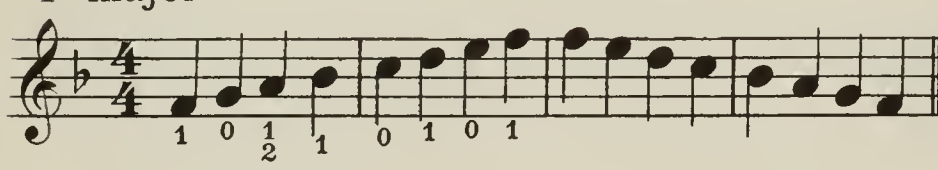


C♯ major



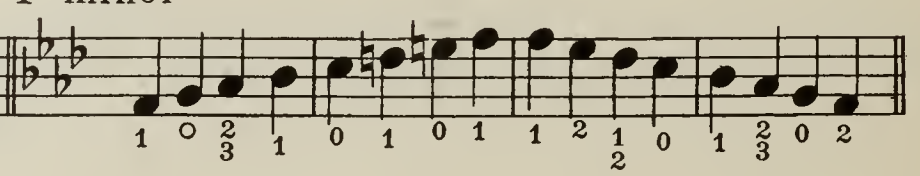
C♯ minor



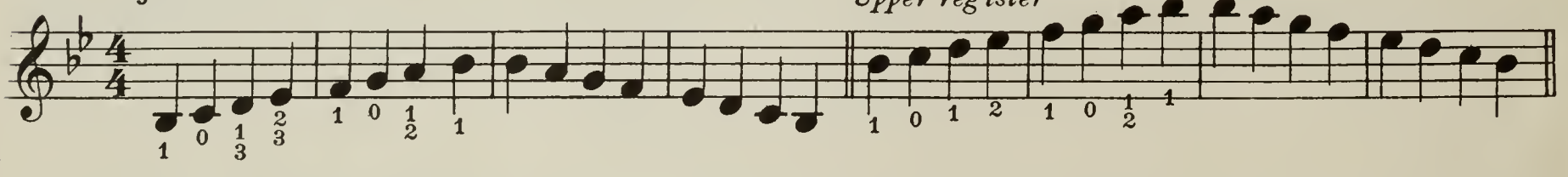
F major



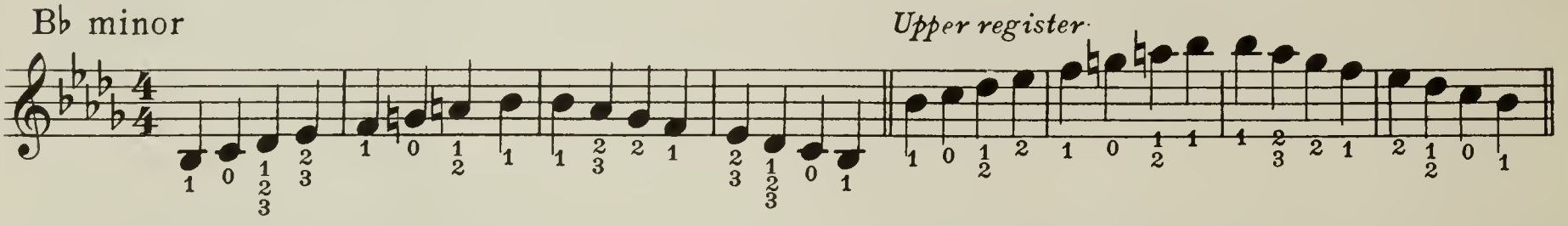
F minor
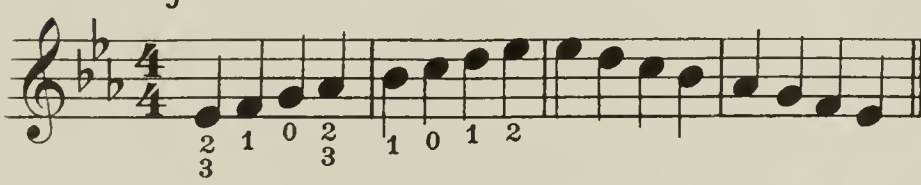


B♭ major



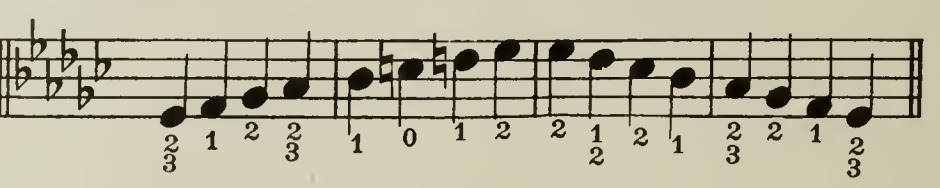
B♭ minor
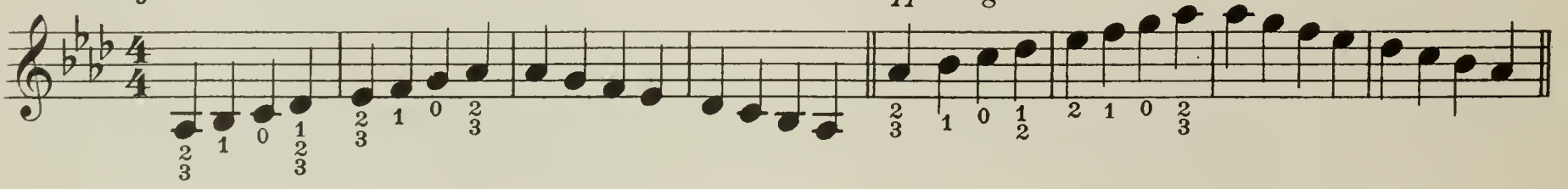


E♭ major



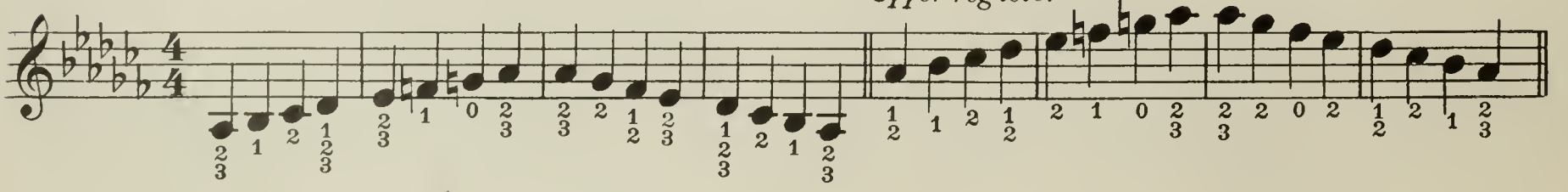
E♭ minor

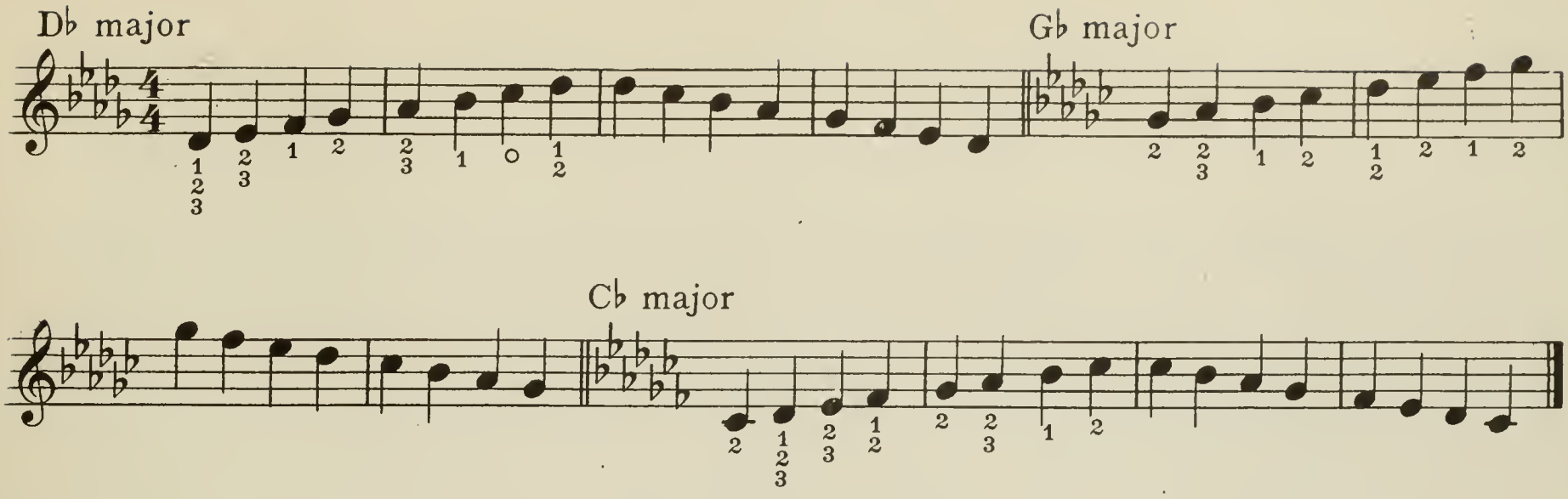


A♭ major

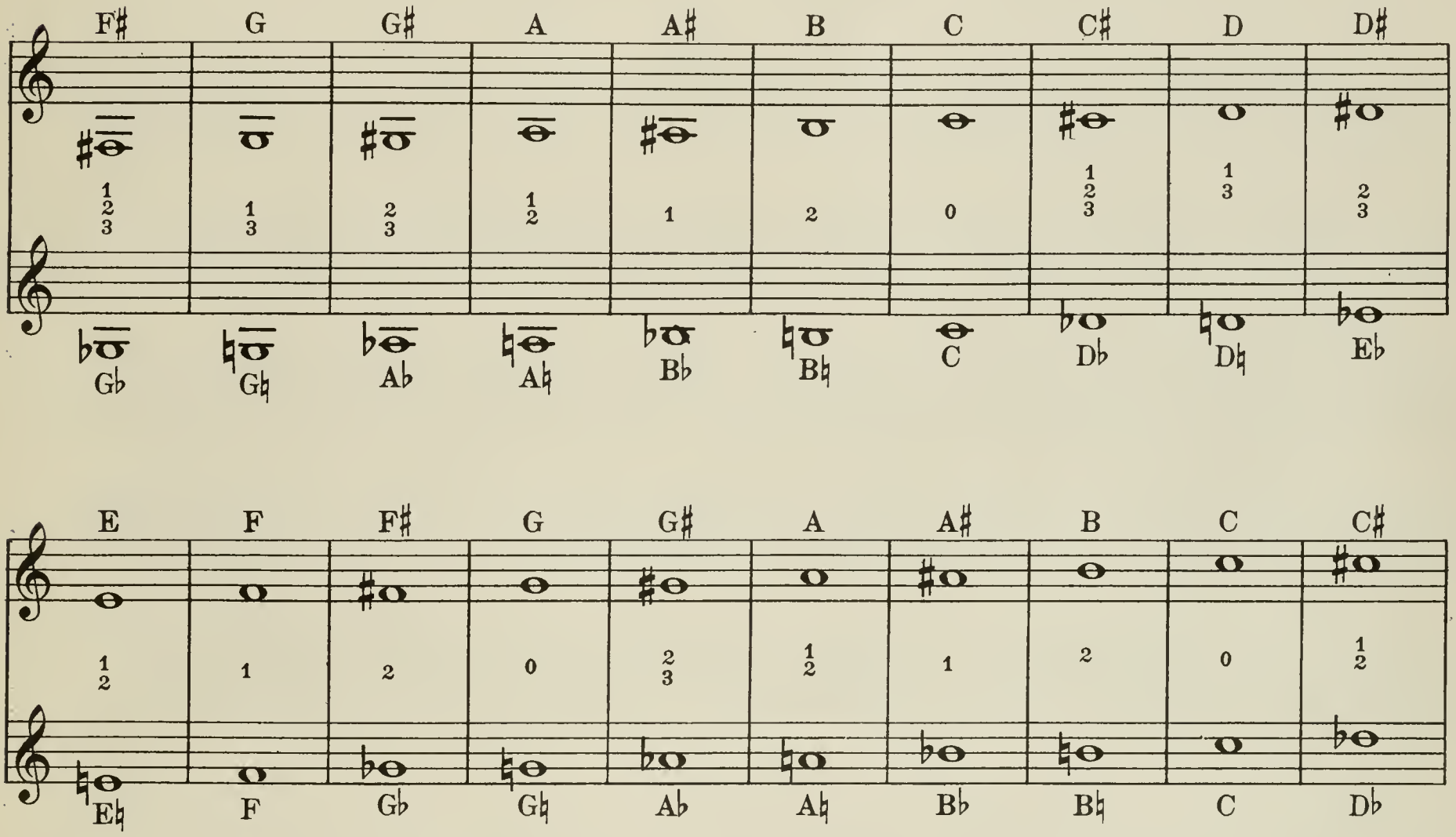


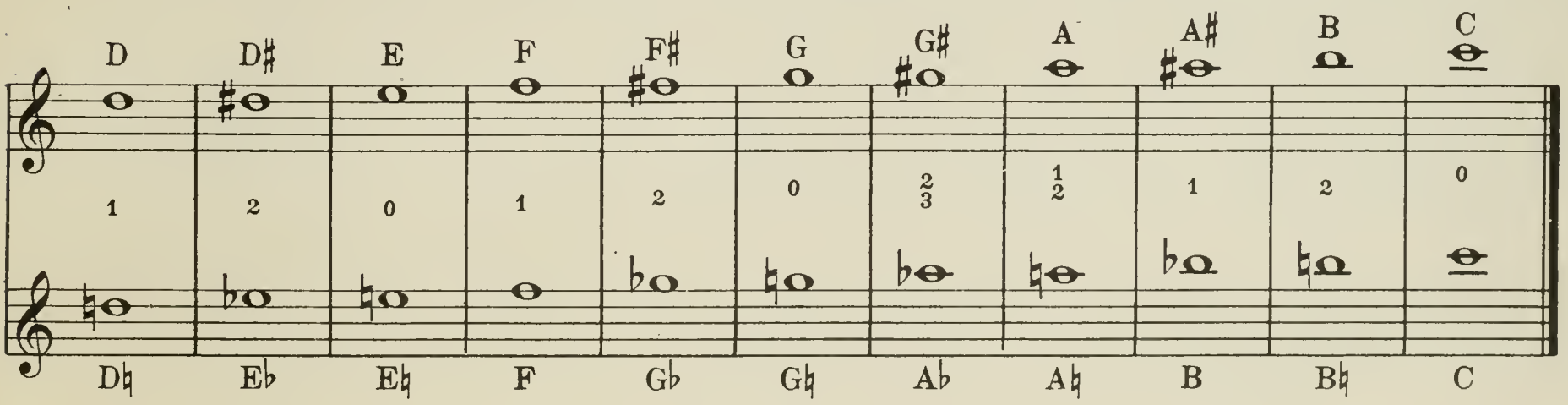
A♭ minor





CHROMATIC SCALE





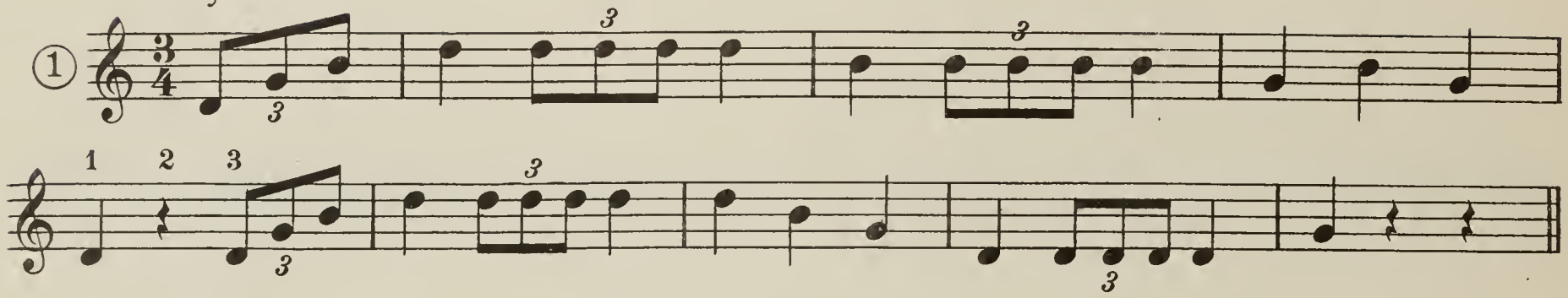
Chapter XXV

Army and Navy Bugle Calls

(See foot-note)

FIRST CALL 4.50 A.M.

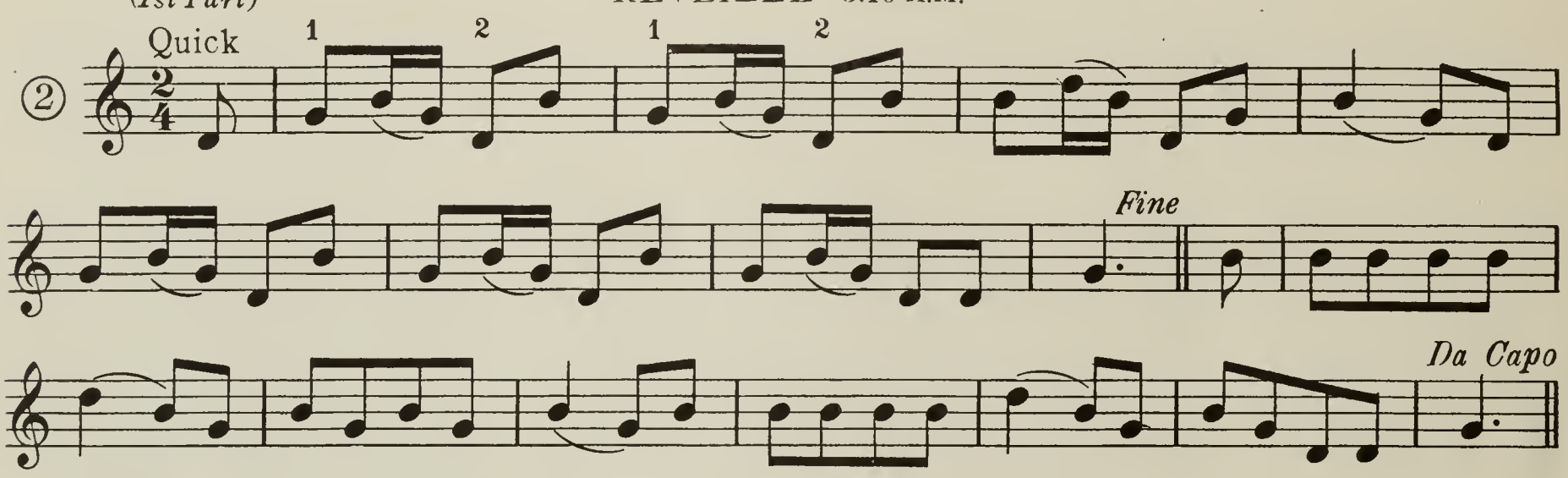
Very fast



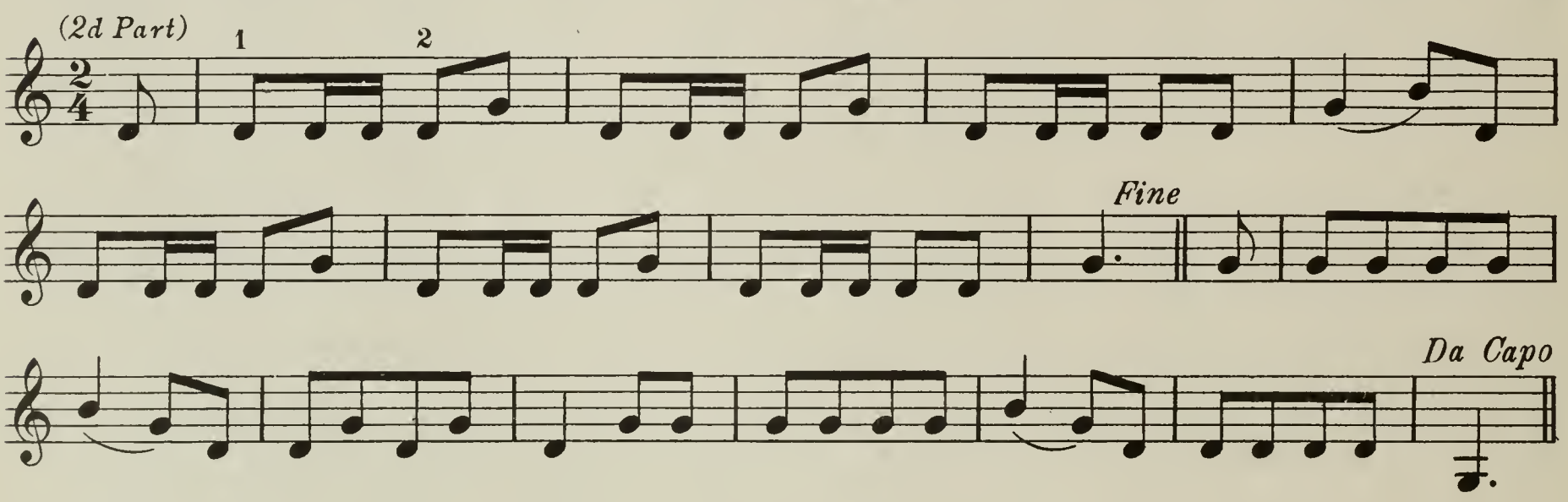
REVEILLE 5.10 A.M.

(1st Part)
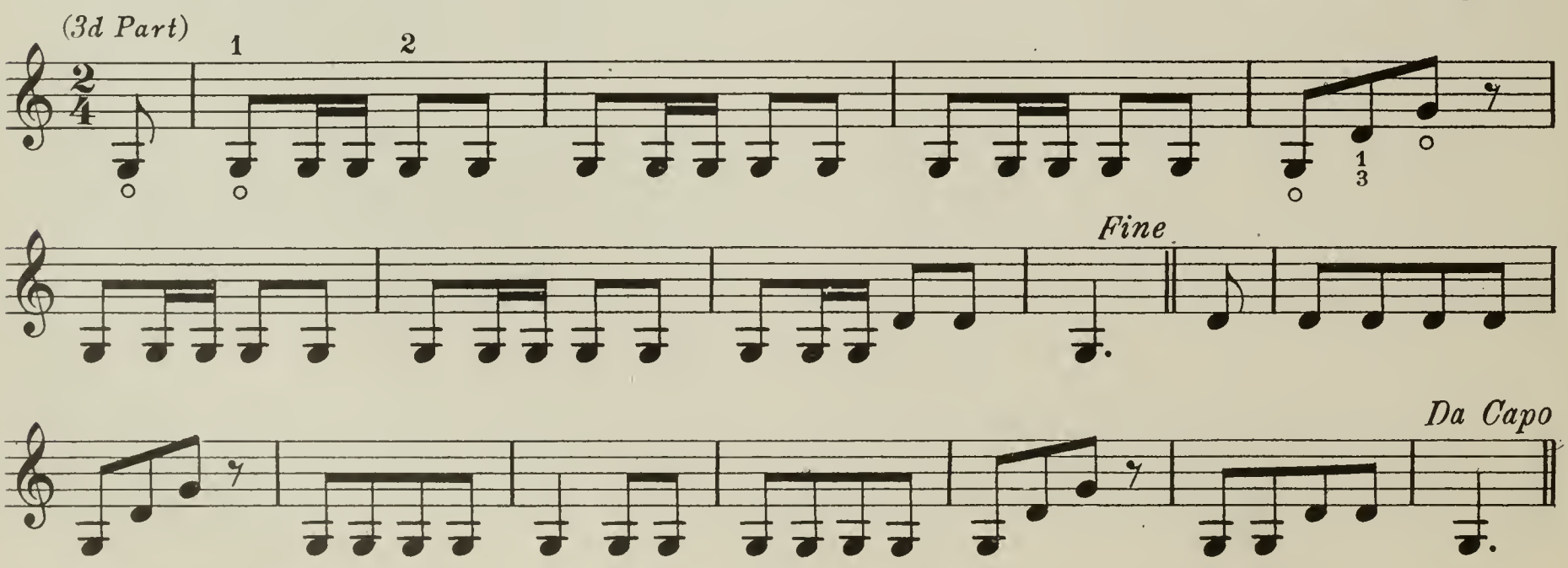
Quick



(2d Part)



(3d Part)



Note: All of the bugle calls may be played by continuously holding down the 1st and 3d valves.

ASSEMBLY 5.10 A.M. 7.30 A.M.

Moderato

③

MESS 5.30 A.M. 12.00 M. 5.30 P.M.

Very quickly

④

DRILL 7.20 A.M.

Quick

⑤

SCHOOL 1.15 P.M.

Quick

⑥

RETREAT

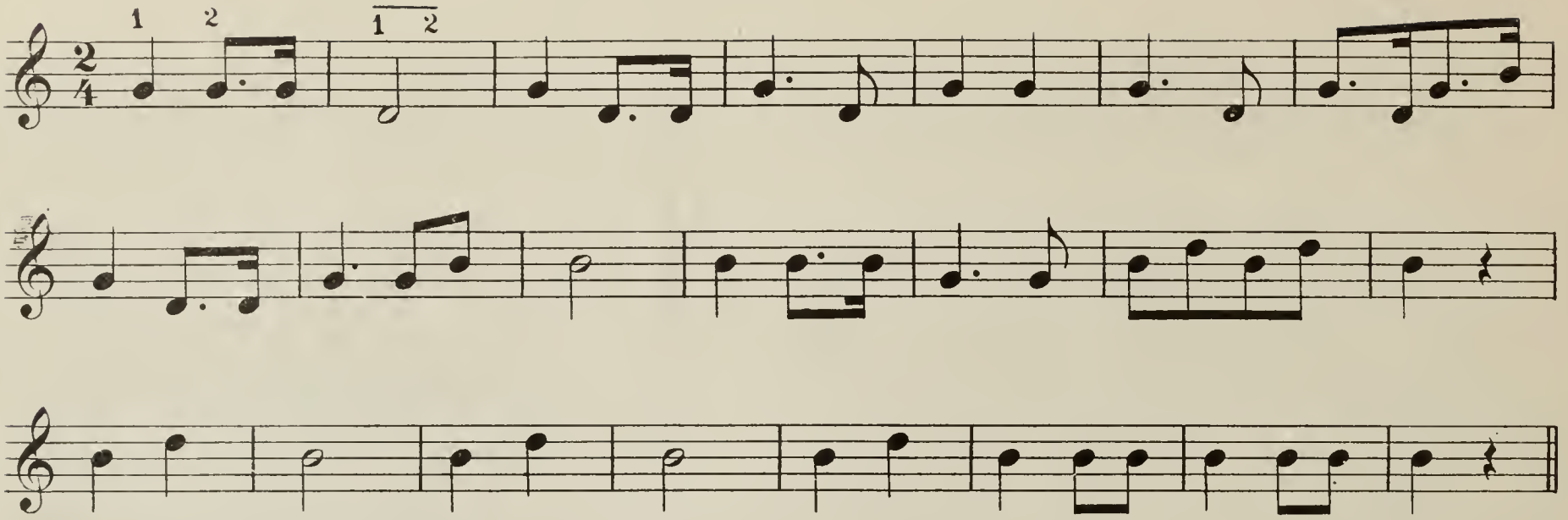
At Sundown

(1st Part)
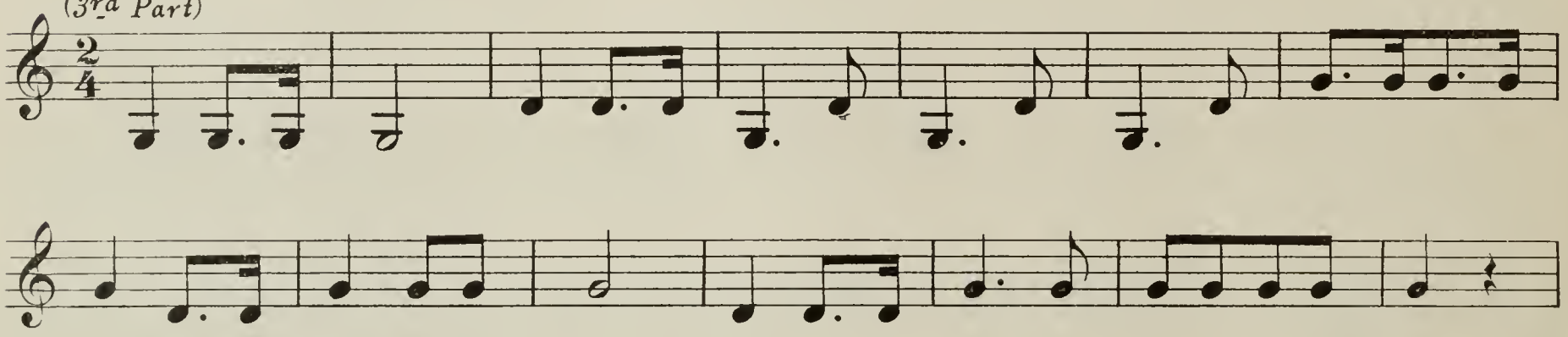
Moderato

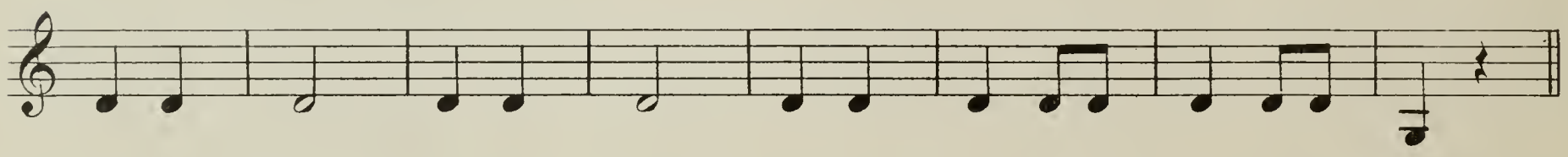
⑦

(2nd Part)

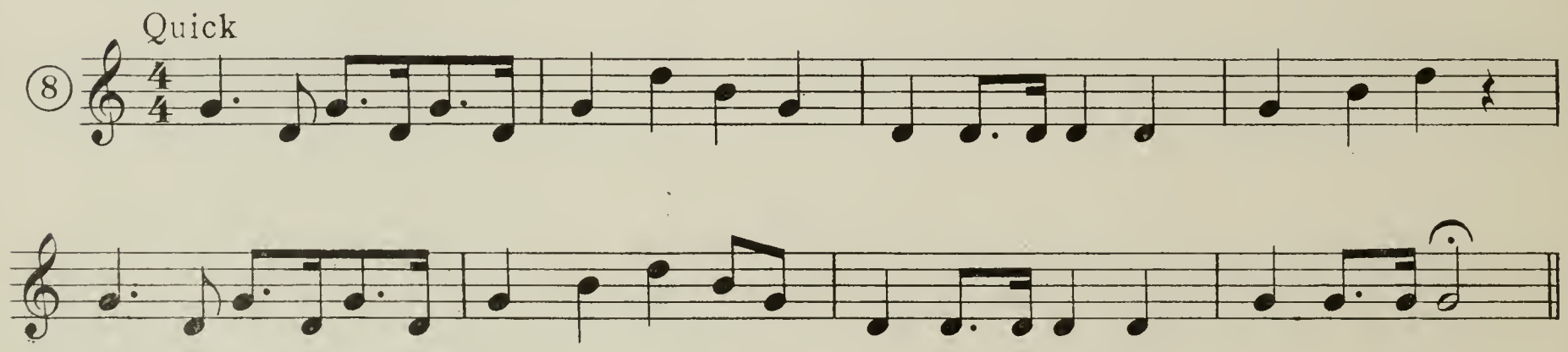


(3rd Part)

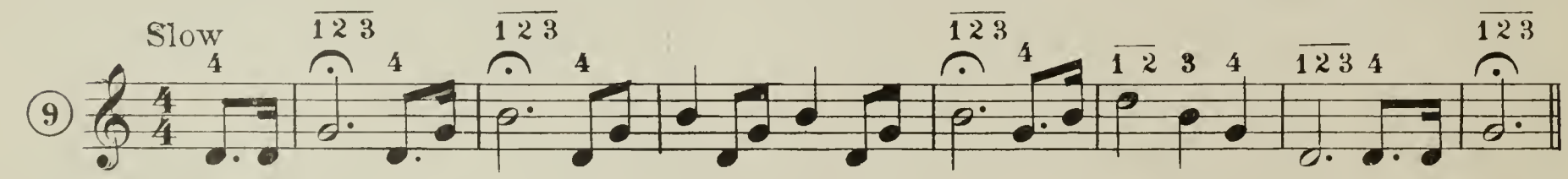




TATTOO 9.00 P.M.

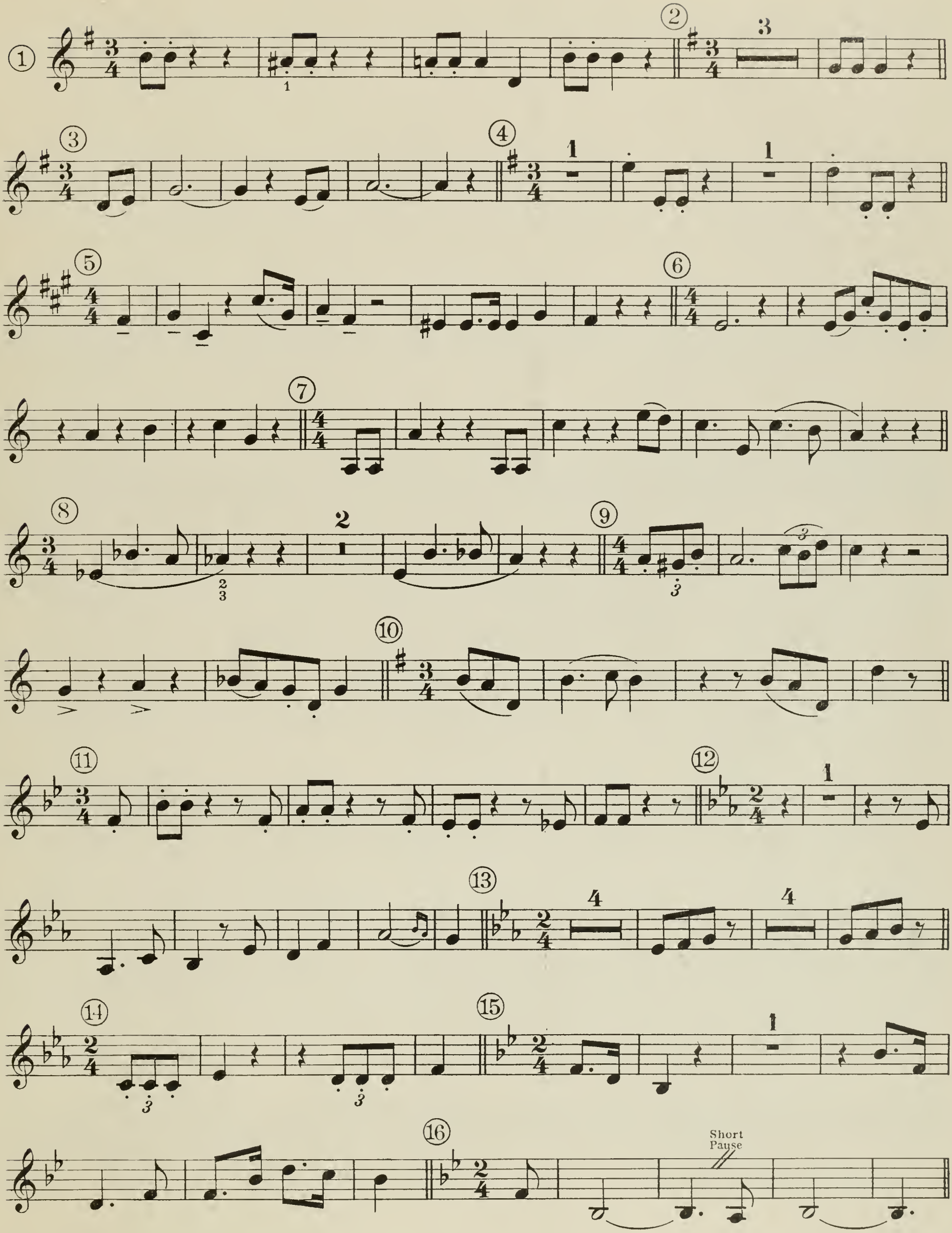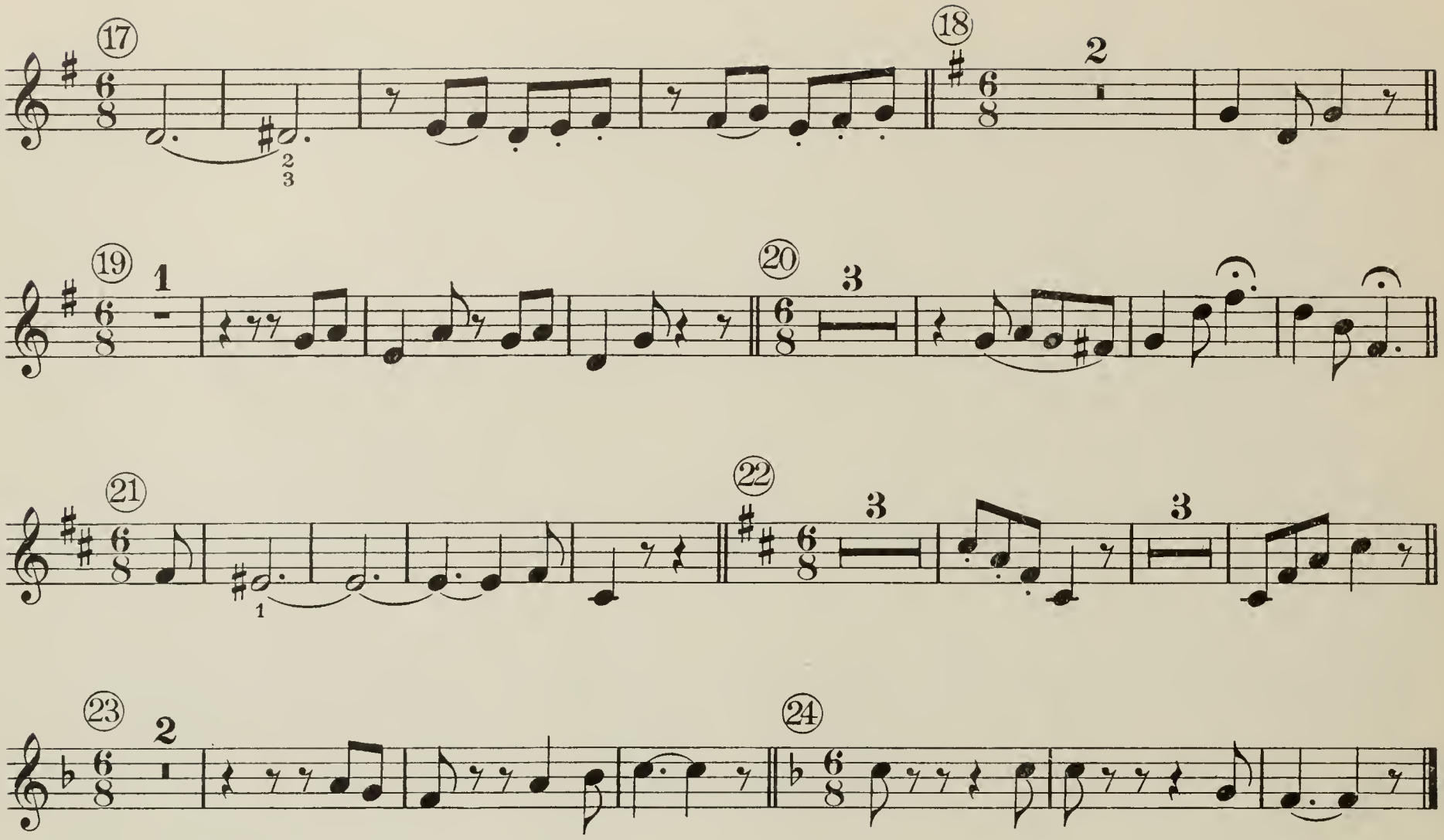


TAPS 11.00 P.M.



Appendix A

ORCHESTRAL EXERCISES



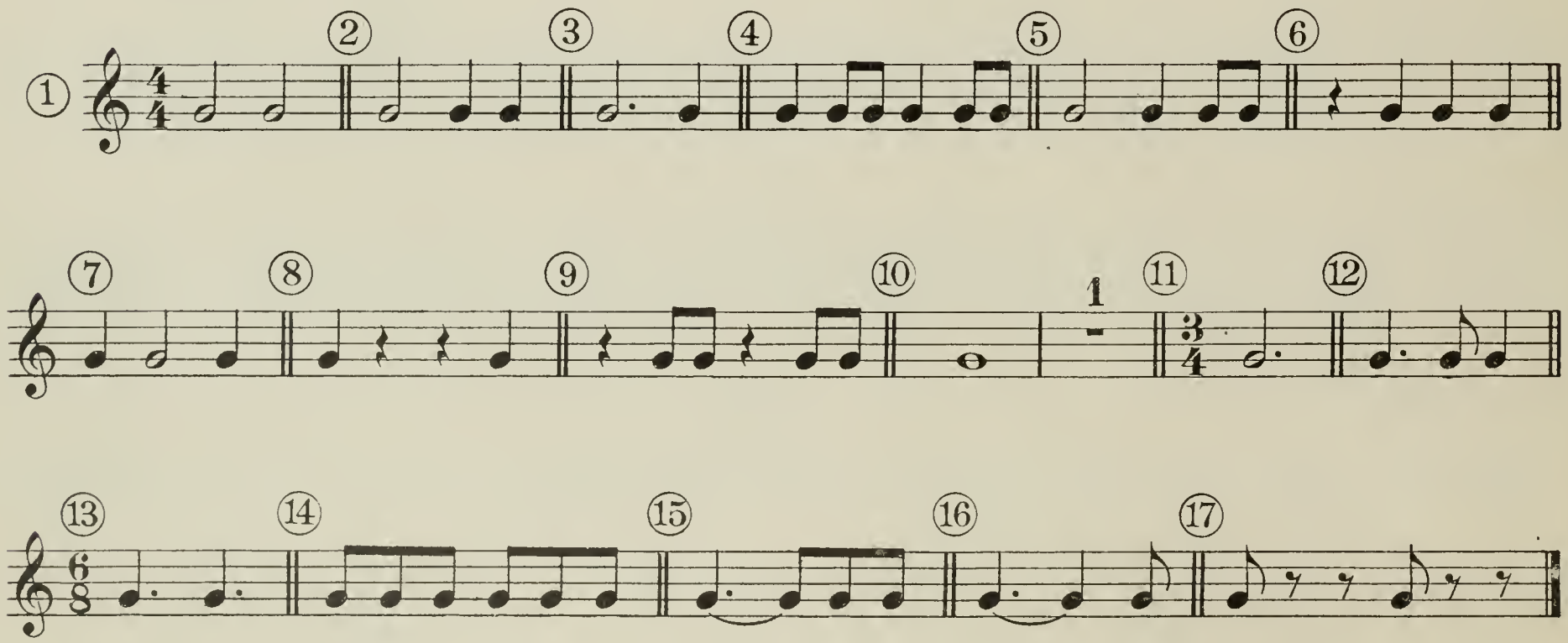


Appendix B

TYPES FOR USE WITH CHART №1
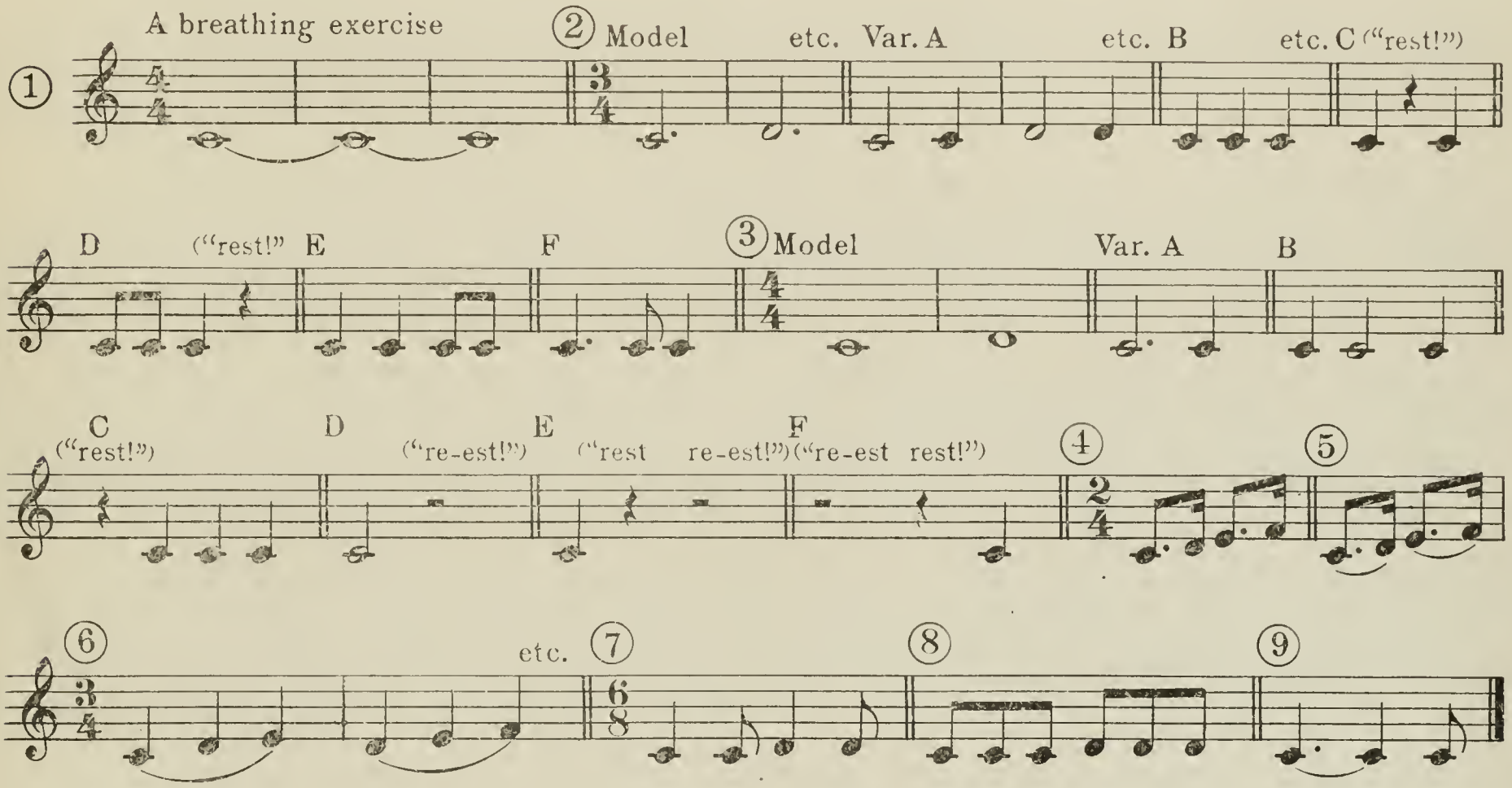
(MONTONIC RHYTHM)

Note: Any tone may be used. Work upon rhythm should precede the dictating of scale and chord progressions.



TYPES FOR USE WITH CHART № 2
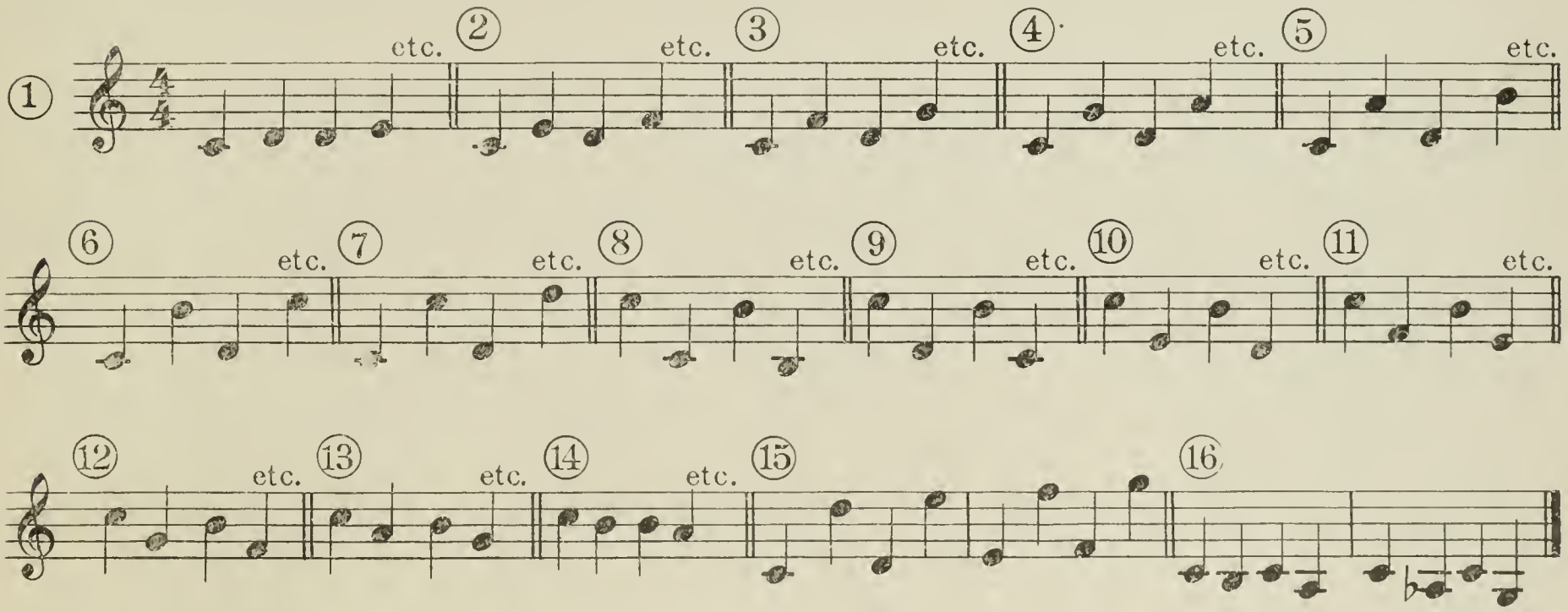
Note: To economize space only a few tones of the scale of C are given. The other tones must be added if the compass permits. The tones below the tonic should not be forgotten. Transpose into other keys. Use the minor forms. When dictating count the time, giving a pronounced stress to the accent, to show clearly if the time is duple, triple or quadruple.



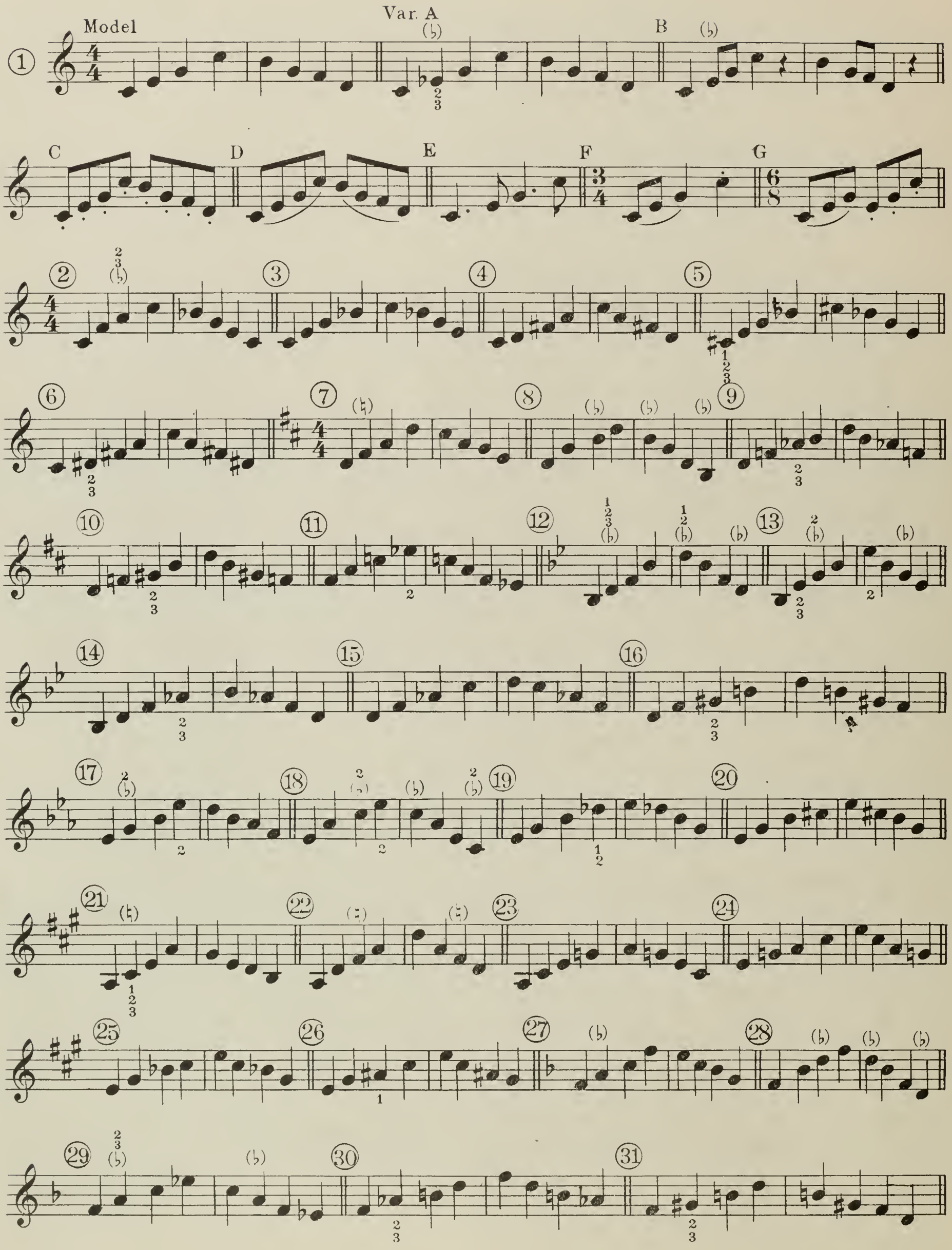
Appendix C

INTERVALS

Transpose into other keys. Vary by slurring two or more tones. Introduce the staccato.



CHORD FORMS



Appendix D

TECHNICAL EXERCISES

ARBAN

Tu ku tu ku Tu ku tu ku Tu ku tu ku

Tu tu ku tu tu ku tu Tu ku tu ku Tu ku tu ku tu ku tu ku

Ta ta ka ta Ta ta ka ta ta ka

COMMON MUSICAL TERMS.

Accelerando, Accel.- Gradually increasing the velocity.
Adagio - A very slow degree of movement.
Ad Libitum, Ad Lib.- At the discretion of the performer.
Affettuoso - With mournful expression.
Agitato - Agitated, hurried, restless.
Allegretto - Light and cheerful but not so quick as Allegro.
Allegro - Quick, lively, but frequently modified by the addition of other words that change its expression, as;
Allegro Agitato - Quick, with anxiety and agitation.
Allegro Assai - Very quick.
Allegro Con Fuoco - Quick, with fire and animation.
Allegro Con Moto - Quick, with more than the usual degree of movement.
Andante - A movement in moderate time but flowing steadily, easily, and gracefully, This term is often modified as to time and style by the addition of other words, as;
Andante Con Moto - Moving easily, with motion or agitation; rather lively.
Andante Maestoso - Rather slowly and in majestic style.
Andante ma non Troppo - Slowly but not too much so.
Andantino - A little faster than Andante. This is a disputed term and in some old compositions it is used to indicate a movement *slower* than Andante.
Anima or Animato - With life and animation.
Assai - Very, extremely, in a high degree, as Allegro assai, very quick.
A Tempo - In time; a term used to denote that after some deviation or relaxation of the time, the performers must return to the original movement.
Ben - Well; such as Ben Marcato, Well marked.
Bravura, con - With spirit and boldness of execution.
Brillante - Brilliant.
Cantabile - In a melodious, singing and graceful style, full of expression.
Col or Colla - With the; as Colla Voce, with the voice.
Con - With; as Con Forza, with great force.
Con Amore - With tenderness and affection.
Con Anima or Con Animato - With Animation.
Con Brio - With life, spirit, brilliancy.
Con Fuoco - With fire and expression.
Con Spirito - With spirit, life, energy.
Delicato - Delicately, smoothly.
Dolce - Sweetly, softly, delicately.
Elegante - Elegant, graceful.
Espress, Espressivo or Espressione - With expression.
Facile - Light, easy.
Giocoso Humorously, sportively.
Grazioso - Graceful.
Grandioso - Grand, noble.
Grave - Slow, solemn.
Larghetto - Slow but not so slow as Largo.
Largo - A slow and solemn degree of movement.
Largo Assai - Very slow.
Legato - In a close, smooth, graceful manner.
Leggiere - Light, swift, delicate.
Lento - Slow.
Ma - But, as Andante ma non troppo, slow but not too much so.
Maestoso - Majestic, stately, dignified.
Marcato - Marked, accented, well pronounced.
Meno - Less; as Meno Mosso, less movement.
Meno Vivo - Not so fast.
Mezzo - In a middling degree or manner; as Mezzo Forte, rather loud.
Moderato - With a moderate degree of quickness.
Molto - Much, very much, a great deal.
Molto Allegro - Very quick.
Morendo - Gradually diminishing the tone and time.
Mosso - Movement, motion.
Moto - Motion, movement; as Con Moto, with motion rather quick.
Non - Not, no; as Non troppo, not too much.
Non tanto - Not so much, or not too much.
Piu - More; as Piu lento, More slowly.
Piu mosso - More motion.
Poco - Little.
Poco Piu Allegro - A little more Allegro.
Prestissimo - As fast as possible.
Presto - Quickly, rapidly.
Rallentando, Rall. - The time gradually slower.
Rit, Ritard, Ritardando - Same as Rallentando.
Scherzando - Playful, sportive, lively, merry.
Sempre - Always; as Sempre Accelerando; always faster.
Smorzando - Gradually dying away.
Sostenuto - Sustaining the tone.
Stringendo - Accelerating the movement.
Tempo Primo - In the original time.
Tutti - All the entire band or chorus; in a solo it indicates where the full band or orchestra is to come in.
Vivace - With animation.

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